

THE GEFFEN COMPANY

Presents

A FRANK OZ FILM

LITTLE SHOP  
— OF —  
**HORRORS**

RICK MORANIS

ELLEN GREENE

VINCENT GARDENIA

With a Special Appearance by

STEVE MARTIN

JAMES BELUSHI

JOHN CANDY

CHRISTOPHER GUEST

Directed by FRANK OZ

Produced by DAVID GEFFEN

Screenplay by HOWARD ASHMAN

Music by ALAN MENKEN

Lyrics by HOWARD ASHMAN

Based on the musical play LITTLE SHOP OF HORRORS,  
which was based on the film by ROGER CORMAN -  
Screenplay by CHARLES GRIFFITH, Originally  
produced Off-Off Broadway by THE WPA THEATRE

FINAL SCREENPLAY

27th September, 1985

LITTLE SHOP OF HORRORS

Screenplay by

Howard Ashman

Property of  
The Geffen Film Company  
9150 Sunset Boulevard  
Los Angeles  
California

FINAL SCREENPLAY  
27th September, 1985

FADE IN:

1. A GREY VOID - SWIRLS OF THREATENING, EVER-CHANGING  
STORM-SKY COLOR

1.

A chilling "Phantom of the Opera" ORGAN CHORD. A voice not unlike God's (or Orson Welles') intones the following "prologue." SIMULTANEOUSLY, the WORDS SCROLL SLOWLY ACROSS THE SCREEN.

VOICE

(mock-serious, CHURCH-LIKE  
MUSIC UNDER)

On the twenty-third day of the month of September, in an early year of a decade not too long before our own, the human race suddenly encountered a deadly threat to its very existence.

(beat)

And this terrifying enemy surfaced -- as such enemies often do -- in the seemingly most innocent ... and unlikely ... of places ...

The CHURCH-LIKE MUSIC CLIMAXES IN A DRUM ROLL as we see light droplets of water hitting and causing RIPPLES IN THE IMAGE. IMMEDIATELY, BUBBLEGUM-ROCK MUSIC KICKS IN. A WINE BOTTLE LANDS WITH A SPLASH. AS CAMERA PULLS BACK to reveal that the above-mentioned grey void is really a puddle of muck in a foul Skid Row gutter and that a Wino is passed out beside it, his long black hair soaking in the goo. Another Wino enters frame, bends over and goes through the first Wino's pockets. We see now that a light rain is falling as CAMERA MOVES UP to reveal:

2. EXT. MUSHNIK'S SKID ROW FLORIST'S SHOP. DAY.  
DARK, CLOUDY SKY

2.

A run-down storefront flower shop, just beyond the gutter. The building is so old, so forlorn, so dilapidated, it seems to lean to one side. As the shop's sign comes INTO VIEW there is an EAR-SPLITTING BURST OF THUNDER followed by a bigger-than-life lightning flash. Suddenly the harmless facade is transformed into something ominous and foreboding. And just as suddenly the MAIN TITLE, "LITTLE SHOP OF HORRORS" FADES UP. The word "HORRORS" is colored red and a few drops, of what we suppose to be blood, slowly ooze down and fall from its letters as, SUNG in VOICE-OVER, we hear:

Continued:

2. CONTINUED (1)

2.

## SONG (V.O.)

Little Shop  
 Little Shoppa Horrors  
 Little Shop  
 Little Shoppa Terror  
 Call a cop!  
 Little Shoppa Horrors  
 No Oh Oh Oh No-oh!

LIGHTNING FLASH as CAMERA PUSHES IN to THREE SHADOWS on an alleyway wall. These three shadows belong to three girls, CRYSTAL, RONETTE and CHIFFON. They are the ones we heard singing in voice-over. The Girls continue the number singing and dancing a la any girl group in the 1960's.

## GIRLS

Little Shop  
 Little Shoppa Horrors  
 Bop sh' bop!  
 Little Shoppa Terror  
 Watch 'em drop!  
 Little Shoppa Horrors  
 No Oh Oh Oh No-oh!

The Girls continue the song giving a warning about the shop as we see it in the near background during the singing.

## GIRLS (V.O.)

Shing-a-ling  
 What a creepy thing to be happenin'  
 (Lookout, lookout, lookout,  
 lookout)  
 Shang-a-lang  
 Feel the Sturm and Drang  
 In the air  
 (Yeah, yeah, yeah, yeah)

LIGHTNING FLASH. CUT TO a CAT in a trash can. The Cat looks up.

## CUT TO:

The Girls who are now on a fire escape just opposite the shop.

## GIRLS (Cont)

Sha la la  
 Stop right where you are  
 Don'tcha move a thing  
 You'd better

(MORE)

Continued:

2. CONTINUED (2)

2.

## GIRLS (Cont)

Tellin' you, you'd better  
 Tell yo' mama  
 Somthin's gonna get her  
 She'd better  
 Everybody'd better  
 Beware!

An INSTRUMENTAL takes over as CAMERA IS ABOVE them now and a sudden THUNDERBURST begins. CAMERA TILTS down to the street and loses the Girls. It is pouring down rain as we see pre-1960's cars splashing through puddles, people grasping their umbrellas and running, BUMS hiding under pieces of cardboard.

It is still pouring down rain and we see the Girls enter the street again from an alley as we hear a sax solo begin. The Girls move down the rain soaked street doing their girl-group moves.

NOTE: As everyone and everything on Skid Row gets wet from the driving rain, only the Girls remain dry.

## GIRLS

Oh here it comes baby  
 Tell the Bums baby  
 Oh oh oh no

Oh hit the dirt baby  
 Red alert baby  
 Oh oh oh no

Alley oop  
 Haul it off the stoop  
 Child I'm warnin' you  
 (Lookout, lookout, lookout,  
 lookout)

The Girls are in front of the shop again.

## GIRLS (Cont)

Runaway  
 Child you gonna pay  
 If you fail  
 Yeah, yeah, yeah, yeah

A LIGHTNING FLASH.

3. INT. SHOP. DAY.

3.

The Girls are now in the shop.

The place is a mess. The flowers are on their last legs or are altogether dead. The corsages are decaying. The cash register is rusted and covered with dust. The lightbulbs are bare. The FTD posters are from twenty years earlier. Clearly the place hasn't had a customer in years.

In the background, as the Girls are singing, we see, through the shop's main window, the passing shower is ending and the sun is coming out.

GIRLS (Cont)

Look around  
Somethin's comin' down  
Down the street for you  
You betcha  
You betcha  
Ya bet yer butt ya betcha

The Girls have danced past a storage room and over to a man who is sitting at the shop's counter reading a newspaper which hides his face. The paper, "The Skid Row Herald The head line: "UNEXPECTED TOTAL ECLIPSE! END OF THE WORLD?" The man lowers the paper to turn the page and we see that it is MUSHNIK, the Shop's owner. He glances at the door, then at the clock, sighs, and returns to his newspaper. His back is turned so he does not notice the Girls who are inches away singing to him.

GIRLS

Somethin's come to getcha  
You betcha  
Better watch your back and your  
tail.

The Girls then move to the basement door and open it. We CUT TO a REVERSE SHOT of the door opening and we do not see the Girls. Instead, we PAN over to the wall of the basement stairway and there they are waiting for us.

3A. INT. BASEMENT. DAY.

3A.

The Girls walk down the dingy flight of stairs as they sing:

Continued:

3A. CONTINUED (1)

3A.

GIRLS

(Come-a, come-a, come-a)  
 Little Shop  
 Little Shoppa Horrors  
 Bop sh' bop  
 You'll never stop the terror.

As the Girls reach the bottom, they sing and dance past CAMERA towards ...

SEYMOUR

... who is standing with his back to CAMERA on top of a tall and dangerous "ladder" of crates, boxes and books. He is putting something away on a high shelf crammed with clothes, comic books and assorted junk. He, too, does not notice the Girls as they sing to him:

GIRLS (Cont)

Little Shop  
 Little Shoppa Horrors  
 No oh oh oh no  
 Oh oh oh oh  
 Oh oh oh no-oh-oh-oh!

On the last extended note of the song the Girls back away from CAMERA and we are left alone with Seymour who is teetering until finally, losing his balance, he grabs for the shelf and with a pathetic whimper he falls, taking it, some potted plants, comic books, clothing, junk, and an old, beat-up radio down with him.

SFX: CRASH!

Seymour has dropped out of the shot. We hold on what's left of the wall as we hear ...

MUSHNIK (O.C.)

SEYMOUR, WHAT IS GOING ON DOWN  
THERE!?

Seymour pops back into frame in a full face CLOSE UP and shouts:

SEYMOUR

Very little Mr. Mushnik!

CUT TO:

4. INT. SHOP. DAY.

4.

MUSHNIK  
(to himself)  
Aron, g'vorn, g'voxen, akebebble,  
mitzbeleh.

CUT TO:

5. INT. BASEMENT. DAY.

5.

We have CUT TO ANOTHER ANGLE of Seymour to see that the Girls are no longer there and to see that we are in:

The basement. These dark surroundings have been transformed into Seymour's pathetic living quarters with clothing, a hotplate, junk food containers, a sleeping cot, and crud everywhere. However, blooming amid the decay and the debris are hundreds of strange and exotic plants. They're growing lavishly in coffee cans, shaving mugs, the most unlikely containers, nourished by makeshift grow-lights.

Seymour starts picking up the mess he's made. He starts with the radio which is turned over on the floor and which is now emitting static. He hits it and an announcer comes on ...

ANNOUNCER  
... till Tuesday. And at his press conference today, President Kennedy fielded questions concerning last Thursday's total eclipse of the sun, an unpredicted and unprecedented astrological phenomenon which has baffled the nation ...

SFX: (O.S.) HIGH HEELS ON CONCRETE.

Seymour hears the sound of high heels clicking quickly in the distance. His expression changes to one of longing as he turns and goes to the basement window and looks out.

6. EXT. SKID ROW STREET. RAIN HAS STOPPED. SUN IS SHINING. DAY.

6.

The streets are wet and the thunder of the passing storm is heard in the distance.

Continued:

6. CONTINUED (6)

6.

CAMERA IS NOW ACROSS THE STREET AT AN EXTREME LOW ANGLE. We see Seymour's hopeful face through the basement window in the background as a car passes. In the extreme foreground a Bum is sprawled out on the sidewalk.

THE SOUND OF THE CLICKING HEELS IS UPON US NOW as a pair of black pumps ENTERS FRAME stepping over the Bum. CAMERA MOVES WITH the feet UNTIL they are now walking TOWARDS CAMERA. We TILT UP PAST the fishnet stockings, black dress, leopard-skin print jacket, and up to a FULL-FACE CLOSE UP OF ...

AUDREY

She is rushing TOWARDS CAMERA. We see she has a black eye.

7. INT. SHOP. DAY.

7.

DOOR CHIME. Mushnik looks up to see Audrey enter hurriedly. She immediately begins to take off her leopard-print jacket, struggling as she does to conceal the black eye.

MUSHNIK

So, she finally decides to come to work?

AUDREY

Good morning, Mr. Mushnik.

MUSHNIK

What morning? It's almost closing time. Not that we had a customer.

A LOUD CRASH from the basement.

MUSHNIK (Cont)

What in the name of God is going on down there? Audrey, you'd better go see what he's ...

(beat)

Audrey ... where did you get that shiner?

AUDREY

(innocently)

Shiner?

8. INT. STORAGE ROOM.

8.

Audrey starts to hang up her coat and put on her uniform, a frilly pink smock. Mushnik follows her in.

MUSHNIK

Audrey, that greasy boyfriend of yours, he's beating up on you again? Look, I know it's none of my business, but I'm beginning to think he's maybe not such a nice boy.

MUSIC: The first notes of "DENTIST".

CUT TO a very QUICK SHOT of a figure in silhouette. He is heavily back-lit and we can't make out who it is. He does, though, seem very tough, very brutal, as he quickly runs a comb through his hair.

CUT BACK TO AUDREY:

AUDREY

You don't meet nice boys when you live on Skid Row, Mr. Mushnik.

Seymour comes from downstairs carrying a precariously balanced pile of clay pots.

SEYMOUR

I got these pots unloaded for you, Mr. Mushnik ...

But even before the sentence is finished, he has lost his footing. Seymour and the pots fall to the floor with an EAR-SPLITTING CRASH, identical to the ones we have heard before.

MUSHNIK

Seymour! Look what you've done to the inventory!

AUDREY

Don't yell at Seymour, Mr. Mushnik.

SEYMOUR

(still on the floor)

Hi, Audrey. You look radiant today. Is that new eye makeup?

AUDREY

I'll help him clean it up before any customers get here.

Continued:

8. CONTINUED (1)

8.

MUSHNIK

Well, that oughta give you plenty  
of time.

Mushnik moves through the shop toward the front  
door.

MUSHNIK (Cont)

Look, God, what an existence I got.

9. EXT. STREET. DAY.

9.

MUSHNIK

Misfit employees, bums on the side-  
walk, business is lousy ... my life  
is a living hell.

He notices Crystal, Ronette and Chiffon lounging  
idly on the railing next to the shop.

MUSHNIK (Cont)

You! Urchins! Shoo! Go away! No  
loitering!

He dashes outside almost knocking over a Bum on the  
sidewalk.

The Girls start walking away as they speak.

RONETTE

Oh, I wasn't loitering. Were you  
Crystal?

CRYSTAL

Not me Ronette. Were you Chiffon?

MUSHNIK

(following them)

You oughta be in school.

CHIFFON

We on the split-shift.

RONETTE

Right. We went to school 'til the  
fifth grade. Then we split.

Mushnik has stopped following them.

MUSHNIK

(Shouting at them)

So how do you intend to better  
yourself?

Continued:

9. CONTINUED (1)

9.

CRYSTAL

Better ourselves? You heard what  
he said? Better ourselves?  
Mister, when you from Skid Row,  
ain't no such thing.

The Girls turn the corner into a darkened, narrow street where we see trash cans and fire escapes, and a WINO lying amidst the filth. About twenty yards in the distance we see a WOMAN. She is in her fifties, wearing a working uniform. She could be a waitress or a maid. An old, worn coat hangs from her shoulders.

She seems very tired and walks very slowly TOWARD CAMERA.

NOTE: As CAMERA SEES THE WOMAN, a flock of pigeons fly away in the background.

MUSIC: Intro to "Downtown/Skid Row."

WOMAN

(singing)

Alarm goes off at seven  
And you start uptown  
You put in your eight hours for the  
powers  
That have always been.

RONETTE

(spoken)

Sing it, child.

WOMAN

Till it's five P.M.

BUM NO. 1

(sits up)

Then you go ...

He falls back down.

The Girls join the Woman as they walk up the narrow street to the main Skid Row Street.

GIRLS &amp; WOMAN

Downtown, where the folks are broke  
you go ...  
Downtown, where you life's a joke  
you go ...  
Downtown, when you buy your token  
you go ...

Continued:

9. CONTINUED (2)

9.

WOMAN

Home to Skid Row.

GIRLS

Home to Skid Row.

BUM NO. 2  
(ENTERS SHOT)

Yes, you go ...

He falls OUT OF SHOT.

From around a corner, from an alleyway, from a fire escape, from a tenement building ... MORE PEOPLE (maids, janitors, bus boys, bag ladies, waitresses, bums, messengers etc.) join the Woman and the Girls. The group builds in strength and passion and takes over the street in a number whose choreography is not dance but rather, impassioned, rhythmic movement.

GIRLS &amp; WOMAN

Downtown.

HISPANIC MALE  
(PERSON NO. 1)

Where the cabs don't stop.

GIRLS &amp; WOMAN

Downtown.

ITALIAN MAN  
(PERSON NO. 2)(in a tenement window with  
his wife)

Where the food is slop.

GIRLS, WOMAN & NEW PERSONS  
NO. 3 AND 4Downtown, where the hop-heads flop  
In the snow!

ALL

Down on Skid Row!

GIRLS

Uptown you cater to a million jerks  
Up town, you're messengers and  
mailroom clerks  
Eating all your lunches at the hot  
dog carts  
The bosses take your money and they  
break your hearts.

Continued:

9. CONTINUED (3)

9.

More people join the throng from a subway entrance.

GIRLS

And uptown you cater to a million  
whores  
You disinfect terrazzo on their  
bathroom floors  
Your jobs are really menial, you  
make no bread.

ALL

And then at five o'clock you head  
...

NOTE: During the above verse, men sing "Ah's".

BUM NO. 3

(from behind garbage can)  
By subway ...

AUDREY

Downtown.

10. EXT. SHOP. DAY

10.

Audrey is on the sidewalk emptying broken clay pots  
into a trash can. We see the chorus reflected in  
the shop's window.

AUDREY

Where the guys are drips.

ALL (O.S.)

Downtown!

AUDREY

Where they rip your slips.

ALL (O.S.)

Downtown!

AUDREY

Where relationships are no-go!

Audrey walks into the street where everyone is  
posed hyper-dramatically (a la "West Side Story")  
singing in powerful chorus. She, also singing,  
moves amongst them.

Continued:

10.. CONTINUED (1)

10.

ALL PLUS AUDREY

Down on Skid Row  
 Down on Skid Row  
 Down on Skid Row  
 Down on Skid Row  
 Down on Skid Row  
 Down on Skid Row  
 Down on Skid Row!

11. INT. SHOP. DAY.

11.

Seymour is sweeping his mess.

SEYMOUR

Poor!  
 All my life I've always been poor  
 I keep asking God what I'm for  
 And He tells me,  
 Gee, I'm not sure  
     (mimicking Mushnik)  
 Sweep that floor kid!  
     (himself again)  
 Oh!  
 I started life as an orphan, child  
     of the street  
 Here on Skid Row!

12. EXT. SHOP. DAY

12.

During the previous lyrics, CAMERA has turned a full 360 degrees to show the chorus in the background and it now FOLLOWS Seymour out of the shop onto the sidewalk as he sings:

NOTE: During this verse, ALL sing "oohs" in background from word "Shelter".

SEYMOUR

He took me in, gave me shelter  
 A bed, crust of bread and a job  
 Treats me like dirt, calls me a  
     slob ...  
 Which I am  
 So I live

Everyone on the street is now moving, very slowly, not unlike zombies. (Audrey is no longer with them.) Seymour joins them in the street and walks amongst them.

ALL

Downtown

Continued:

12. CONTINUED (1)

12.

SEYMOUR

That's your home address, you live  
...

ALL

Downtown

SEYMOUR

When your life's a mess, you live  
...

ALL

Downtown

SEYMOUR

Where depressions's jes' status  
quo!

ALL

Down on Skid Row.

HIGH, WIDE SHOT of chorus in background on Main Street as Seymour turns and walks into a narrow alley. He is alone and singing to himself.

SEYMOUR

Someone show me a way to get outa  
here  
'Cause I constantly pray I'll get  
outa here  
Please won't somebody say I'll get  
outa here  
Someone gimme my shot or I'll rot  
here.

CAMERA CRANES DOWN WITH Seymour as he stops in front of an old rusty cyclone fence which creates a cul de sac. CAMERA is now BEHIND the fence as we see Seymour through the steel mesh. Suddenly a filthy hand comes up grabbing the wire, followed by its body, and another body, and another, and another. We see that the bodies are those of Bums slowly crawling up the cyclone fence almost on top of each other as they menacingly sing to Seymour who is backing away and also singing.

SEYMOUR

Show me how and I will  
I'll get outa here  
I'll start climbin'  
Uphill  
And get outa here  
Someone tell me  
I still  
Could get outa here

ALL

Downtown  
There's no rules  
For us!  
Downtown  
'Cause it's dangerous  
Downtown, where  
The rainbow's just  
A no-show!

Continued:

12. CONTINUED (2)

12.

Seymour, feeling trapped, runs out of the alley.

SEYMOUR	BUMS (V.O.)
Someone tell Lady Luck	When you
That I'm stuck here	live ...

During the following we INTERCUT between Audrey and Seymour, each of whom are at different parts of the street. They wander about melodramatically trying to get away from the filth and degradation of Skid Row.

SEYMOUR AND AUDREY	ALL
Gee it sure would be	Downtown
Swell to get outa here	Where the sun don't shine
Bid the gutter	Downtown
Farewell and get outa	Past the bottom line
here	
I'd move heaven and	Downtown
Hell to get outa Skid	
...	Go ask any wino he'll
I'd do I dunno what	know
To get outa Skid	Downtown
But a helluvalot	
To get outa Skid	Downtown

Unable to escape from the shackles of Skid Row, and feeling desperately trapped, they stop at either side of a corner building. They do not see each other as, in an overly dramatic, yet heartfelt plea, they sing to the heavens. The sky becomes lyrical and pink and the entire chorus moves in slow, deliberate, quasi-Jerome Robbins choreography as everyone sings with starry-eyed intensity.

SEYMOUR AND AUDREY (Cont)	ALL (Cont)
People tell me	Downtown
There's not a way	
Outa Skid	
But believe me	
I gotta get	
Outa Skid Row	Skid Row!

12A. INT. SHOP. 5:00 P.M. SAME DAY.

12A.

(TWO SECOND TABLEAU)

Mushnik sits at the counter and reads a newspaper.  
Seymour is by the window watering a plant.  
Audrey is just sitting and staring vacantly.  
There are no customers in the shop.

12B. INT. SHOP. 5:30 P.M. SAME DAY.

12B.

(TWO SECOND TABLEAU)

Audrey is now reading the newspaper.  
Mushnik is watering the plant.  
Seymour is staring vacantly.  
Still no customers in the shop ... only some Bums  
outside.

13. INT. SHOP. 6:00 P.M. SAME DAY.

13.

Mushnik, Audrey, and Seymour are now all sitting  
and staring vacantly. After a few beats, Mushnik  
glances up at the clock.

MUSHNIK

Look at that! Six o'clock and we  
haven't sold so much as a fern.  
All right. That's it. Don't  
bother coming in tomorrow.

AUDREY

You don't mean ...

SEYMOUR

You can't mean ...

MUSHNIK

What? What? What don't I mean? I  
mean I'm closed, forget it, kaput.

AUDREY

You can't!

MUSHNIK

Kaput! Extinct. I'm closing this  
God and customer forsaken place.

A couple of BUMS can be seen through the window  
just hanging out.

SEYMOUR

Mr. Mushnik, forgive me for saying  
so, but has it ever occurred to you  
that maybe what the firm needs is  
to move in a new direction?

AUDREY

What Seymour's trying to say is ...

Seymour, why don't you run down-  
stairs and bring up that strange  
and interesting new plant you've  
been working on?

Continued:

13. CONTINUED (1)

13.

Seymour helpfully exits.

AUDREY (Cont)

You see, Mr. Mushnik, some of those exotic plants that Seymour's been tinkering around with are really unusual ... and we were both thinking that maybe some of those strange and interesting plants, prominently displayed and advertised, would attract business.

Seymour is now standing behind them holding the withered PLANT.

SEYMOUR

I'm afraid it isn't feeling very well today.

AUDREY

There, now isn't that ... bizarre?

MUSHNIK

At least. What kind of a weirdo plant is that, Seymour?

SEYMOUR

I dunno. It looks like some kinda flytrap, but I haven't been able to identify it in any of my books. So I gave it my own name. I call it an Audrey Two.

AUDREY

After me?

SEYMOUR

I hope you don't mind.

(beat)

You see, sir, if you put a strange and interesting plant like this, here in the window, maybe ...

MUSHNIK

Maybe what? Do you have any idea how ridiculous you sound? Just because you put a strange and interesting plant in the window, people don't suddenly ...

A CUSTOMER opens the door to the shop.

Continued:

13. CONTINUED (2)

13.

CUSTOMER

Excuse me. I couldn't help  
noticing that strange and  
interesting plant.

Mushnik and employees look up in amazement.

CUSTOMER (Cont)

What is it?

SEYMOUR

It's an Audrey Two!

CUSTOMER

I've never seen anything like it  
before.

SEYMOUR

No one has.

CUSTOMER

Where did you get it?

MUSIC: A harp. The kind of thing that signalled a  
flashback in musicals of the forties and fifties.  
Seymour looks off into the distance, conjuring for  
himself the vision of his first encounter with the  
plant.

SEYMOUR

Well -- you remember that total  
eclipse of the sun a couple of  
weeks ago?

RIPPLE DISSOLVE TO:

FLASHBACK ("Da Doo"):

Through this entire sequence, we hear Seymour in  
V.O. and see him in the situations he describes.  
Crystal, Ronette, and Chiffon are always in the  
recalled scenes with him, just sort of there,  
hanging out on a stoop or lurking in a corner,  
singing backup with appropriately choreographed  
girl-group gestures.

14. EXT. A STYLIZED, ALMOST CALIGARIAN RENDITION OF  
SIXTH AVENUE IN THE THIRTIES - THE PLANT DISTRICT.

14.

GIRLS  
(sung)

Da Doo.

Continued:

14. CONTINUED (1)

14.

Seymour is walking along, fascinated by the foliage for sale.

SEYMOUR  
(spoken)

I was walking in the wholesale  
flower district that day ...

GIRLS

Shoop Da Do

He passes a strange-looking florist's shop, it's  
sign printed in Chinese characters.

SEYMOUR (V.O.)

And I passed by this place where  
this old Chinese man ...

CLOSE UP: An ELDERLY MANDARIN with a crazed and  
evil leer.

GIRLS

Chang!  
Da Doo

Seymour and the Mandarin shake hands.

SEYMOUR (V.O.)

He sometimes sells me weird and  
exotic cuttings ...

Mandarin chops a leaf off a plant with a dangerous-  
looking Oriental saber.

GIRLS

Snip!  
Da Doo

Mandarin extends the leaf to Seymour.

SEYMOUR (V.O.)

'Cause he knows, ya see, that  
strange plants are my hobby.

Seymour examines it.

GIRLS

Da da da da da  
Da Doo!

And decided not to buy it.

Continued:

14. CONTINUED (2)

14.

SEYMOUR (V.O.)

He didn't have anything unusual  
there that day.

GIRLS

Nope!  
Da Doo

Seymour starts to walk away.

SEYMOUR (V.O.)

So I was just about to, you know,  
walk on by ...

He walks by FOUR TEENAGED BOYS who sing a few bars  
of "DOO WOP" as they sing!

DOO WOP SINGERS

Good for you!

But suddenly, Seymour stops dead in his tracks. He  
notices something in the sky!

SEYMOUR (V.O.)

When suddenly and without warning  
-- There was this ...

THE SKY. A total eclipse occurs before our eyes.

SEYMOUR, DOO WOP BOYS

&amp; GIRLS (V.O.)

Total eclipse of the sun!

In the darkness we see a quick, green narrow flash  
and then a green pulsating light.

SEYMOUR (V.O.)

It got very dark, and there was a  
strange humming sound like  
something from another world.

Just as suddenly, the eclipse is over. We're back  
on the street and Seymour looks at the Mandarin in  
puzzlement. The Mandarin glances down at a row of  
flower buckets containing cut flowers.

GIRLS

Da Doo!

Among the flower buckets, now, sits one strange and  
interesting plant -- a baby version of ...

CLOSE UP - THE AUDREY TWO

Continued:

14. CONTINUED (3)

14.

SEYMOUR (V.O.)

And when the light came back, this  
weird plant was just sitting there.

GIRLS

Oops-ee-dol

SEYMOUR (V.O.)

Just stuck in, you know, among the  
zinneas.

Seymour picks up the plant and examines it.

GIRLS

Aud-ree Two!

SEYMOUR (V.O.)

I coulda sworn it hadn't been there  
before, but the old Chinese man  
sold it to me anyway ...

Seymour fishes in his pocket for one dollar and  
some change which he gives to the inscrutable  
Mandarin.

SEYMOUR (V.O. Cont)

For a dollar ninety-five.

Seymour walks up the street, away from us, carrying  
his new plant.

GIRLS AND MANDARIN

Sha la la la la la la la la  
Doo doo doo doo!

EXTREME CLOSE UP of Mandarin turning TO CAMERA and  
flashing a knowing grin.

EXTREME CLOSE UP of the Girls, also smiling  
knowingly TO CAMERA.

15. INT. SHOP. EARLY EVENING.

15.

EXTREME CLOSE UP of two filthy Bums, their faces  
distorted and smiling. CAMERA PULLS BACK and we  
see we are in the shop and the two Bums are in the  
background outside the shop. Their faces are  
mushed against the display window as they look,  
with great curiosity, at the others in the shop.

CUSTOMER

Well, that's an unusual story and a  
fascinating plant.

Continued:

15. CONTINUED (1)

15.

He turns to leave. Mushnik, Seymour and Audrey exchange a look of mutual disappointment. And the Customer turns around.

CUSTOMER (Cont)

Oh ... I, might as well take fifty dollars' worth of roses while I'm here.

MUSHNIK

(stunned)

Fifty dollars? Yessir! Right away, sir!

CUSTOMER

Can you break a hundred?

MUSHNIK

(he knew it was too good to be true)

A hundred. Er, no ...

CUSTOMER

Well, then I'll just have to take twice as many, won't I?

He hands Mushnik a hundred dollar bill.

CLOSE UP of Seymour.

SEYMOUR

Twice as many?

CLOSE UP of Audrey.

AUDREY

Twice as many?

CLOSE UP of the two Bums we see outside the window.

BUMS NO. 1 & NO. 2

(mouthing it

... in mime)

"Twice as many?"

The two Bums quickly glance to the front door.

CLOSE UP of CUSTOMER 2 opening front door.

CUSTOMER 2

That plant in the window, it's simply amazing!

CLOSE UP of CUSTOMER 3 opening front door.

Continued:

15. CONTINUED (2)

15.

CUSTOMER 3

That plant in the window, where-  
ever'd you get it?

CLOSE UP of CUSTOMERS 4 and 5 opening front door.

CUSTOMER 4

Look, there it is, Marge.

CUSTOMER 5 (MARGE)

Oh my gosh, it's peculiar!

CLOSE UP of the two Bums as they open the front door. They are about to speak when a look of fear crosses their faces and they turn and run as all the Customers come piling out of the front door. They are laden with bunches and bunches of flowers and are excitedly babbling about that amazing plant.

15A. INT. SHOP. EARLY EVENING.

15A.

MUSHNIK

(in the doorway  
waving good-bye)

Thank you! Come again! You know  
where to find us! Come and look at  
the weirdo plant some more. It's  
just gonna get bigger and more  
interesting!

He comes inside. There are no more flowers in the  
shop. Sold out.

MUSHNIK

Well, don't just stand there!  
Quick, quick, quick. Put that  
plant ... what do you call it?

SEYMOUR

Audrey Two.

MUSHNIK

Put that Audrey Two back in the  
window where the passersby can see  
it! My God, I'd never have  
believed it. My children, I'm  
taking us out to dinner!

Seymour, excited, looks at Audrey. Audrey looks  
up, intensely disappointed.

Continued:

15A. CONTINUED (1)

15A.

AUDREY

Oh, I'd like to, Mr. Mushnik, but I  
have a date.

She heads for the storage room. Mushnik follows  
her in.

MUSHNIK

With the same nogoodnick?

16. INT. STOREROOM.

16.

Audrey removes her work smock and starts to put on  
her jacket.

MUSHNIK

I'm telling you, Audrey, you don't  
need a date with him. You need a  
major medical.

She closes her jacket, looks up meekly, forces a  
sad, embarrassed smile.

MUSIC: The first notes of "DENTIST"

CUT TO another very QUICK SHOT of a very heavily  
back-lit masculine figure. The figure is again in  
silhouette. This time he takes his comb and  
adjusts the coil of hair falling from just above  
his forehead.

CUT BACK TO AUDREY:

AUDREY

Enjoy dinner.

17. INT. SHOP.

17.

As Audrey hurriedly passes through, Seymour gazes  
at her longingly.

AUDREY

(without looking  
at him)

Goodnight, Seymour.

SEYMOUR

Goodnight ...

And she's gone. Seymour looks sadly off in her  
direction. Mushnik emerges from the storeroom.

Continued:

17. CONTINUED (1)

17.

MUSHNIK

Poor girl.

SEYMOUR

(forlorn. Trying to  
cheer himself up)

Are we still going out?

Mushnik is about to answer kindly when his eye  
notices:

THE PLANT

It has wilted since we last saw it. It droops over  
the side of its pot at a forty-five degree angle,  
and loses some leaves. Three very serious  
descending MUSICAL CHORDS underscore the SHOT.Mushnik approaches the plant, picks it up, and  
takes it to Seymour.

MUSHNIK

You're not going anywhere,  
Krelborn! You're staying right  
here and taking care of this sick  
plant!

SEYMOUR

I told you it's been giving me  
trouble. The Audrey Two is not a  
healthy girl!

MUSHNIK

Strictly between us, neither is the  
Audrey One.

SEYMOUR

If only I knew what breed it was.

MUSHNIK

Who cares what breed it is. Look  
what it did for business.

SEYMOUR

I know.

MUSHNIK

So work, Seymour! Nurse this plant  
back to health! I'm counting on  
you!

SEYMOUR

I know.

Continued:

17. CONTINUED (2)

17.

MUSHNIK  
(donning his coat, hat,  
and scarf)

You do?

SEYMOUR

I do.

MUSHNIK  
So fix! Goodnight!

18. EXT. SKID ROW. A GLOWING, DEEP PINK SUNSET.

18.

MUSIC IN: The intro to "Grow for me". As we watch Mushnik disappear, sunset gives way to evening. The elevated subway roars by in the distance. (OPTICAL)

One by one lights pop on in the windows up and down the street. Winos light fires and huddle beside them. Other bums crawl into their make-shift cardboard houses clutching their brown-bagged bottles. CAMERA PANS by Crystal, Ronette, and Chiffon who are hanging out on the sidewalk. They are softly doo-wopping as we move past them and see a light popping on in Seymour's window.

19. INT. THE BASEMENT. DUSK.

19.

Seymour is looking through the basement window at Audrey's apartment.

19A. EXT. STREET. AUDREY'S APARTMENT. (FROM SEYMOUR'S P.O.V.). DUSK.

19A.

Audrey -- Standing in the window of her own tenement flat, across the street. She has changed outfits and is now looking into a mirror on her wall, struggling to conceal her black eye with Cover Girl Liquid Eye Makeup.

19B. INT. THE BASEMENT. DUSK.

19B.

Seymour gazes up at Audrey with painful longing, then returns his attention to his pathetic botanical charge.

SEYMOUR  
Aw, Twoey, I don't know what else  
to do for you ...

Continued:

19B. CONTINUED (1)

19B.

Audrey Two is on a small table. A gro-light shines down on it. He sings as he works with misting can, spade and fertilizer. It is an intimate moment with a boy and his Plant.

SEYMOUR (Cont)

Are you sickly little plant, or  
just plain stubborn? What is it  
you want? What is it you need?

I've given you sunshine  
I've given you dirt  
You've given me nothin'  
But heartache and hurt.  
I'm beggin' you sweetly,  
I'm down on my knees.  
Oh please, grow for me.

NOTE: During the following the girls sing back-up and we'll see their legs outside Seymour's basement window.

SEYMOUR (Cont)

I've given you plantfood  
And water to sip.  
I've given you potash.  
You've given me ... zip!  
Oh God, how I mist you.  
Oh pod, how you tease.  
Now please, grow for me.

Seymour grabs a gardening book from the shelf and leafs through it.

SEYMOUR (Cont)

I've given you southern exposure  
To get you to thrive  
I've pinched you back hard, like  
I'm s'posed ta  
You're barely alive  
I've tried you at levels of  
moisture  
From desert to mud

He gives up for a while and starts putting his room in semi-order.

SEYMOUR (Cont)

I've given you grow-lights and  
mineral supplements.  
What do you want from me?  
Blood?

Continued:

19B. CONTINUED (2)

19B.

Seymour picks up some dead roses. The thorns prick his finger. He quickly drops the roses and accidentally bumps the grow-light causing it to fall over and cast a shadow of the Plant on the wall. Seymour's finger bleeds just a little ... but brightly.

SEYMOUR

Damned roses! Damned thorns!

Seymour rummages around through a box to find some band-aids. His finger keeps bleeding. He sucks on it making a sucking noise. He stops sucking and looks at his finger. However, we still hear a sucking noise. So does Seymour. He looks around and sees the Plant's shadow on the wall. The shadow is moving. Seymour looks down and sees the Plant. It is making the sucking noise ... its lips pursed together and moving like the lips of a tiny baby pleading to be fed.

Seymour moves towards the Plant. It opens its pod. He is puzzled by this behavior, then shrugs it off and returns to his previous activities. He puts a band-aid on his finger, hiding the blood.

The Plant closes.

Seymour notices this and begins to get the idea. He removes the band-aid and raises his finger in front of the pod. Sure enough, it opens again.

Seymour slowly hides his finger behind his back. And just as slowly, the pod closes. He reveals the blood again. The Plant opens.

Now he tries to trick it. He moves his hand down-up very fast. With amazing reflexes, the Plant shuts and opens. Seymour gulps and sings:

SEYMOUR (Cont)

I've given you sunlight  
I've given you rain.  
Looks like you're not happy,  
'less I open a vein!  
I'll give you a few drops  
If that'll appease ...

I guess a few drops couldn't hurt  
... long as you don't make a habit  
out of it or anything.

Continued:

19B. CONTINUED (3)

19B.

He squeezes a few drops of blood from his finger into the gaping pod. It snatches for the red stuff like a puppy for a biscuit. Seymour, a little sickened by his own action and even more so by his Plant's response, turns away from the pod and starts upstairs.

SEYMOUR (Cont)  
(singing)

Oh please  
Oh oh oh please!

We hear the door open and shut and then in the distance we hear.

SEYMOUR (Cont)  
(singing)

Grow for me!

19C. INT. BASEMENT. DUSK.

19C.

Audrey Two is alone now, lit by a shaft of moonlight pouring in through the basement window. As MUSIC BUILDS under, the dirt in which the Plant is potted begins to stir. The dry surface erupts like a small earthquake. Roots begin to push through.

The Maxwell House coffee can starts to shake, then bulge. At last, the Plant itself begins to grow.

The pod sort of bubbles, then swells. New leaves appear, first as buds, and then unfurl before our eyes. The stem extends three inches, then four.

By the time the MUSIC REACHES ITS CLIMAX, the Plant is a sturdy foot-and-a-half tall.

20. INT. RADIO STATION. DAY.

20.

An ANNOUNCER sits at a desk in a small radio station. He speaks into a microphone. It is the same announcer Seymour listened to in the first scene.

ANNOUNCER  
This is radio station WSKID ...

He plays five NOTES on a small CHIME.

Continued:

20. CONTINUED (1)

20.

## ANNOUNCER (Cont)

Where in just a few minutes we'll  
be bringing you "Wink Wilkensen's  
Weird World!" The show that talks  
to wonderful people who bring in  
their weird things. But first, the  
weather ...

(he changes his voice  
to make it very deep)

... Thanks Bill. The weather today  
will be partly cloudy ...

21. INT. CONTROL ROOM. DAY.

21.

It is separated from the studio by glass. We faintly hear the broadcast as we see, sitting in a chair, a MAN wearing wings connected with all sorts of knobs, joints, and levers (obviously a homemade flying machine, the kind you strap on your back) ...the Man wears WWI aviator goggles. Next to him sits a SWEET LITTLE OLD LADY holding a cage which is covered by brown wrapping paper. Around the cage are various thick chains and locks. Next to her, also seated, is a SIX-FOOT TALL WOODEN VENTRILOQUIST'S DUMMY. The Dummy is dressed like a nun and is holding a saxophone. Sitting on the Dummy's lap is a LIVE MIDGET who is casually smoking a cigarette. And next to him is Seymour with Audrey Two on his lap. They are all patiently waiting their turn.

The Plant is now a good twelve inches taller than when we saw it last. Seymour wears ten band-aids ... one on each of his fingers. Unseen by the others, including Seymour, a PRETTY ASSISTANT enters. She leans over to talk to the engineer. As she leans over, her behind sticks out prominently. The Plant see the Assistant's bottom and inches closer towards it.

Only when the Plant has its pod open and is about to bite the Assistant, does Seymour notice. He grabs the pod and pulls it back.

22. INT. THE STUDIO. DAY.

22.

The Announcer is finishing the weather.

## ANNOUNCER

(still with a low voice)

... Partly cloudy on Saturday with  
highs in the mid-seventies.

Continued:

22. CONTINUED (1)

22.

He bangs on the CHIME again, five times.

ANNOUNCER (Cont)  
 (back to Voice No. 1)  
 And now, "Wink Wilkensen's Weird  
 World!" with your host, Wink  
 Wilkensen!

Through the glass, in the background, we see the  
 assistant get Seymour and the Plant.

MUSIC: Theme of "Wink Wilkensen's Weird World!"

ANNOUNCER (Cont)  
 (Same announcer, but now with  
 still another voice)  
 Thanks, Ted. Hi, everybody. We've  
 got a great show for you today.  
 Some wonderful people with some  
 really weird stuff.  
 (waving at his assistant  
 to bring in Seymour)  
 Our first guest is someone you've  
 probably read about in the papers  
 by now ... Mr. Seymour Krelborn who  
 has discovered a new breed of plant  
 life hitherto unknown on this  
 planet. Hello, Mr. Krelborn.

SEYMOUR  
 Uh, hello ... Wink.

ANNOUNCER  
 Say, I sure wish the folks at home  
 could see this. Where did you get  
 such a weird plant?

MUSIC: Harp.

SEYMOUR  
 Well ... you remember that total  
 eclipse of the sun a couple of  
 weeks ago?

RIPPLE DISSOLVE TO:

23. OMMITTED  
 &  
 24.

23.  
 &  
 24.

25.     EXT. SIXTH AVENUE. PLANT DISTRICT. DAY.     25.

GIRLS  
(sung)

Da Doo!

26.     INT. STUDIO. DAY.     26.

SEYMOUR  
(spoken)

I was walkin' in the wholesale  
flower district that day ...

27.     INT. THE SHOP. DUSK.     27.

The CASH REGISTER RINGS. Its drawer opens as, from it, Mushnik grabs and counts wads of money. In the background we see a sign in the window. It reads: "Welcome to Mushnik's -- Home of the Audrey Two." A "Closed" sign is on the door.

ANNOUNCER (V.O.)  
(on radio)

And thus we conclude our interview with Seymour Krelborn, the young botanical ... er, do you mind if I call you a genius?

SEYMOUR (V.O.)

Gosh, no!

Mushnik shakes his head in disbelief.

ANNOUNCER (V.O.)  
The genius who has discovered this most amazing unidentified plant.

SEYMOUR (V.O.)

I'd like to remind our listeners that the Audrey Two is on display exclusively at Mushnik's Skid Row Florist's ...

During the above. From inside we see that Audrey is outside banging on the front door. Mushnik rushes over and opens it. Her black eye is a little better, but she now wears her arm in a chic leopard-print sling.

AUDREY

Am I late? Did I miss it?

Continued:

27. CONTINUED (1)

27.

They move to the RADIO, on which we hear Seymour struggling to get his last words in as the Announcer concludes the broadcast.

SEYMOUR (V.O.)	ANNOUNCER (V.O.)
That's Mushnik's ... M	And so until next week,
... U ... S ... H ... N	this week is Wink
... I ... K ... Open six	Wilkensen saying so long
days a week, ten to six!	and watch out for what's
	<u>weird!</u>

MUSHNIK  
The address! The address! Mention  
the ...

Mushnik switches off the radio.

MUSHNIK (Cont)  
Oh well ... it's still good  
advertising.

He grabs his coat and starts out the front door with Audrey following.

AUDREY  
Seymour's first radio broadcast. I  
wanted to hear so bad. I tried to  
be on time, but ...

28. EXT. SHOP. DUSK.

28.

Mushnik and Audrey on sidewalk. Mushnik locks the door as we see Crystal, Ronette, and Chiffon seated on the stoop in the background.

MUSHNIK  
Don't tell me. You got tied up.

CUT TO:

28A. LIMBO

28A.

MUSIC: The first notes of "DENTIST".

Another very QUICK SHOT of a very heavily back-lit masculine figure ... this time sitting on a motorcycle. The headlight turns on and the figure kick starts the cycle.

CUT BACK TO AUDREY:

28B. EXT. SHOP. DUSK.

28B.

AUDREY

No, just handcuffed ... a little.

We see a large picture of Seymour and the Plant hung near the sign in the display window as Mushnik sighs in exasperation, shakes his head and walks away towards the El. Audrey starts crossing the street towards her apartment as Crystal, Ronette, and Chiffon follow her.

CRYSTAL

Girl, I don't know who this mess is you're hangin' out with but he is hazardous to your health.

AUDREY

That's for sure, but I can't leave him.

CHIFFON

Why not?

AUDREY

He'd get angry. And if he does this to me when he likes me, imagine what he'd do if he ever got mad.

RONETTE

So dump the chump, get another guy and let him protect you.

CHIFFON

How about that little jerk with the glasses?

AUDREY

Seymour?

CRYSTAL

That's him.

AUDREY

Oh we're just friends. I don't even deserve a sweet, considerate, suddenly successful guy like Seymour.

She opens the door and disappears inside.

CRYSTAL

Mm, mm, mm. That child suffers from a low self image.

Continued:

28B. CONTINUED (1)

28B.

CHIFFON

You got a point.

RONETTE

She got a problem.

MUSIC: Lead-in to "SOMEWHERE THAT'S GREEN."

29. INT. AUDREY'S APARTMENT. DARKER DUSK.

29.

Audrey enters her home. It is a typical, small Skid Row apartment, however, Audrey has tried to cover the poverty in which she lives by decorating it in a style we would call "frilly Woolworth's." Through the window we see the Girls across the street hanging out on the stoop.

AUDREY

I think Seymour's the greatest  
But I'm dating a semi-sadist.  
So I got a black eye  
And my arm's in a cast.  
Still that Seymour's a cutie.

She looks at his picture again, then decides to be honest.

AUDREY (Cont)

Well, if not  
He's got inner beauty  
And I dream of a place  
Where we could be together  
At last ...

She holds her stuffed cocker-spaniel and speaks to it and to her goldfish which is swimming in a small bowl.

AUDREY (Cont)  
(Spoken)

It's just a daydream of mine. A  
little development I dream of.  
Just off the Interstate. Not fancy  
like Levittown. Just a little  
street in a little suburb, far,  
far, from urban Skid Row. Oh I  
dream about it All the time. Just  
me and the toaster and a sweet like  
guy like Seymour ...

She pulls out her treasured collection of  
magazines: "House and Gardens", "Better Homes,"  
"Woman's Day".

Continued:

29. CONTINUED (1)

29.

MUSIC SWELLS lyrically as she flips them open to favorite pictures: model kitchens with avocado-colored, double-door refrigerators, playrooms with knotty pine panelling, pristine Early American bedrooms with white chenille spreads and doily-covered night tables.

She sighs and continues singing:

AUDREY  
(singing)

A matchbox of our own.  
A fence of real chain link  
A grill out on the patio  
Disposal in the sink  
A washer and a dryer and  
An ironing machine  
In a tract house that we share,  
Somewhere that's green.

29A. AUDREY'S DAYDREAM. EXT. HOUSE AND LAWN. DAY.

29A.

The screen is filled with green. We hear a WHIRRING noise and bits of green come at camera. CAMERA TILTS up and we see that the green bits are pieces of grass being thrown up by a lawnmower and we see a merrily pot-bellied Seymour mowing the lawn in a brightly colored Ban-Lon shirt, as a cocker-spaniel yaps at his heels.

NOTE: The cocker-spaniel here looks exactly the same as the one in Audrey's apartment.

AUDREY

He rakes and trims the grass  
He loves to mow and weed  
I cook like Betty Crocker  
And I look like Donna Reed

In the near background we see Audrey's Dream House. Audrey is at the window waving at Seymour.

During the song she moves from room to room of a perfect (and perfectly awful) suburban cheesebox -- dusting the plastic covered sofa, adjusting the pole-lamps, straightening the hand-tinted, plastic-framed photos.

30.     INT. LIVING ROOM. DAY.

30.

Audrey, dressed for all the world like Barbara Billingsley from pumps to pearls, a ruffled apron protecting her shirtwaist, turns into the room.

AUDREY (Cont)

There's plastic on the furniture  
To keep it neat and clean  
In the Pine-Sol scented air  
Somewhere that's Green.

ORCHESTRAL INTERLUDE: - A brief dream ballet.

NOTE: Each time Audrey appears in another room, she wears a new costume - of course looking more beautiful and perfect than anyone else in the room.

31.     INT. KITCHEN. DAY.

31.

Audrey caresses and treats the gleaming toaster, can-opener, Mix-Master, and every appliance, as if each were a religious artifact. She dances to the oven to put in four Swanson T.V. Dinners as a ROBIN (Animated) flies in through the window and lands on her shoulder.

32.     INT. UTILITY ROOM. DAY.

32.

Audrey, every so delicately glides an iron over Seymour's shirt which is placed on the ironing board. She then floats to the Singer Sewing Machine and, lightly touching the pedal, she lovingly eases some fabric past the moving needle. (Possibly leopard skin fabric).

33.     INT. DINTING ROOM/LIVING ROOM. (OPEN PLAN) DAY.

33.

Audrey is serving crustless tuna fish sandwiches and coffee to NEIGHBOR LADIES as ANOTHER WOMAN dressed in a suit shows them the wonder of Tupperware. The ladies and Audrey scan the multitude of Tupperware pieces spread out on the table, as the suited lady shows how to "burp" the lid.

34.     INT. PLAYROOM.

34.

Audrey puts a Kool-Aid pitcher on the T.V. The face on the pitcher WINKS (animated), as Audrey takes a glass of milk and a piece of chocolate cake to Seymour.

Continued:

34. CONTINUED (1)

34.

Audrey and Seymour snuggle on the couch. The kids are on the floor, watching Lucy with her hand stuck in a bowling ball. Even the dog and cat are snuggled and enjoying the program. Audrey continues to sing in V.O.:

AUDREY

Between our frozen dinner  
And our bedtime, nine-fifteen  
We snuggle watching Lucy  
On our big  
Enormous  
Twelve-inch screen

35. INT. UPSTAIRS. SUNSET.

35.

Audrey and Seymour are in the hallway peeking through the open door of the kid's room. LITTLE AUDREY and SEYMOUR are next to their bunk beds, dressed in pyjamas, and playing with Howdy Doody puppets. We see the sunset through their window.

AUDREY

I'm his December bride  
He's Father, he knows best  
The kids play Howdy Doody  
As the sun sinks in the west.

Seymour closes the kids door, lifts Audrey and opens their bedroom door in which we see twin beds.

AUDREY (Cont)

A picture out of  
Better Homes and Gardens Magazine.

As Seymour carries Audrey into the bedroom he turns to see that CAMERA is following him. Audrey coquettishly buries her head in Seymour's shoulder as he smiles and kicks the door closed in front of CAMERA.

36/37. DELETED.

36/37.

38. INT. AUDREY'S APARTMENT (SKID ROW). NIGHT.

38.

CAMERA PULLS BACK from the picture of the closed door, at the same time the magazine itself closes as we end up on a CLOSE UP SHOT of Audrey singing  
...

Continued:

38. CONTINUED (1)

38.

AUDREY  
(singing)

Far from Skid Row  
I dream we'll go  
Somewhere That's ...  
Green.

CAMERA slowly pulls back across the street so we see an EXTREME WIDE SHOT of Audrey's tenement. Hers is the only bright light in this dark, decayed street of brick walls, fire escapes, garbage and passed out Winos.

MUSIC: A pulsing, high energy, bass line. The beginning of "Some Fun Now."

This MUSIC DISSOLVES the reflective mood as CAMERA TILTS UP to see the Skid Row skyline. On a distant sky. We START MOVING TOWARD them with gathering speed as the pulsating bass-line builds in volume and excitement. Soon, we're CLOSE enough to see that it's ...

Crystal, Ronette and Chiffon, in a girl-group formation, bathed in the glow of a rooftop neon sign. They begin to sing, Crystal taking the lead, in an exaggerated "Donna Summer meets Irene Cara" style.

GIRLS

Ya YaYaYa  
Ya Ya Ya  
Ya YaYaYa  
Ya Ya Ya  
Poor Seymour pushed a broom  
Nothing' in his news but gloom and  
doom  
Then he lit a fuse and give him  
room  
He started an explosion, Holy Cow!  
That thing went bang kerboom  
And he's havin' some fun now!

We are now up with Crystal, Ronette, and Chiffon as they do Calypsdo/Girl Group steps on the rooftop.

GIRLS (Cont)

Some fun now!  
Pop quiz:  
What's he havin'?  
Some fun now!  
Sho' is!

(MORE)

Continued:

38. CONTINUED (2)

38.

## GIRLS (Cont)

He's a-havin'  
Some fun now!  
Oh boy,  
Ain't he havin' some fun now?  
Now!

Some Fun Now  
Hot damn  
Ain't he havin'  
Some fun now!  
Yes Ma'am  
He's-a-havin'  
Some fun now!  
Oh boy,  
Ain't he havin'  
Some fun now?

INSTRUMENTAL BREAK as Girls have fun.

CUT TO:

38A. INT. BASEMENT. NIGHT.

38A.

ECU of Seymour's pale and  
resigned face. CAMERA PANS  
DOWN his arm til we see Audrey  
Two (same size as in radio  
station) sucking joyfully on  
his finger.

## GIRLS (Cont)

Now!  
Some fun now  
Sho' nuff  
Ain't he havin'  
Some fun now!  
Hot stuff  
He's-a-havin'  
Some fun now  
Oh boy,  
Ain't he havin'  
Some fun now?  
Now!

38B. INT. BASEMENT. SAME NIGHT.

38B.

A COUPLE of SHOTS from Plant's  
P.O.V. (still same size) as we  
look up at Seymour who is  
squeezing his finger. Several  
drops of blood fall past  
CAMERA.

## GIRLS (Cont)

DISSOLVE TO:

Some fun now!  
My My,  
Ain't he havin'  
Some fun now!  
This guy,  
Really havin'  
Some fun now!  
Oh boy  
Ain't he havin'  
Some fun now!  
Now!

38C. INT. BASEMENT. SAME NIGHT.

38C.

Seymour's P.O.V. of the Plant.  
(Still same size). Droplets  
of blood fall from CAMERA into  
eager mouth of the Plant.

DISSOLVE TO:

38D. INT. BASEMENT. SAME NIGHT.

GIRLS (Cont)

38D.

(SLOW MOTION SHOT) ECU of a single droplet of blood falling very slowly -- its mass undulating as it descends until it impacts and breaks into a ring of tiny globs. CAMERA PUSHES into the ring until red fills the screen and it dissolves to:

Some fun now!  
Good gawd  
Guess he's havin'  
Some fun now!  
Oh lawd,  
Yes, he's havin'  
Some fun now!  
Oh boy!  
Ain't he havin'  
Some fun now!

38E. EXT. SHOP. DAY.

38E.

A limo is parked outside of the shop. It's CHAUFFEUR opens the door for a SNOOTY, BEAMING, LADY. She's just come from the shop, her arms laden with flowers. Other people are looking in the shop window including the Girls and our Two Bums.

39. INT. SHOP. DAY.

39.

Inside, the shop is bulging with customers all chattering about, and viewing, the Audrey Two and buying flowers as if they were going out of style. It is obvious that Mushnik has ploughed some of his profits back into the shop. It has been re-decorated with real formica on the counters, new refrigerated display cases with twinkling lights, kitschy pseudo-antique trimmings, the works. The lyrics of "Some Fun Now" fade into and mingle with the cacophony of the people in the store.

GIRLS  
(fading out)

Some fun now!  
Some fun now!  
Some fun now!  
Some fun now!

As the throng moves about the shop they clear the Plant enough for us to see that it is now sitting in an enormous pot on the floor and standing a full four-feet tall with a spotlight on it. Mushnik is on the phone and can barely make himself heard over all the babble.

MUSHNIK  
Yes, Mrs. Shiva. No, Mrs. Shiva.  
Right away, Mrs. Shiva.  
(hangs up and shouts  
to Seymour)

Seymour!

Continued:

39. CONTINUED (1)

39.

Seymour is across the room leaning on the wall for support. He looks very weak.

MUSHNIK

Seymour!

Seymour wakes up.

MUSHNIK

Seymour! Did you send out that order for Mrs. Shiva?

SEYMOUR

Mrs. Shiva! I forgot!

MUSHNIK

You forgot! You forgot! Do you hear this, God? Are you listening, customers? He forgot!

Seymour heads for the storeroom.

40. INT. STOREROOM. DAY.

40.

The shop's little storage room has been converted into a flower arranging area. Audrey is hard at work on a "Get Well Soon" arrangement which includes not only flowers but handy pocket packs of Kleenex and bottles of aspirin. Behind her a sign advertises "Arrangements by Audrey." From the other room, we hear the bustling SOUNDS of the successful shop. Seymour rushes in just as Audrey puts the final touch into her arrangement ... a thermometer.

SEYMOUR

(entering)

Audrey, quick ... we gotta do an emergency arrangement.

AUDREY

(springing into action)

Birthday? Wedding? Baby?

SEYMOUR

Funeral.

AUDREY

Hand me the lilies.

They clear a space on the table and Audrey begins to assemble a very large and scrupulously tasteless

Continued:

40. CONTINUED (1)

40.

funeral arrangement. Huge lilies. Black satin bows. Seymour assists, like a nurse at surgery.

SEYMOUR

Mr. Mushnik's really mad. I keep forgetting things.

AUDREY

Scissors. You've got a lot on your mind.

Mushnik overhears them.

MUSHNIK

Mind? What mind? The Shivas are our most important funeral account. A big, enormous family, and they're dropping off like flies.

He leaves.

AUDREY

Sometimes I think Mr. Mushnik's too hard on you. Glue.

Seymour hands Audrey a can of spray glue with which she begins to spray the fresh lilies, carnations and mums in her arrangement. Neither she nor Seymour considers this anything out of the ordinary.

SEYMOUR

It's okay. After all, I owe him everything. He took me out of the Skid Row Home for Boys when I was just a little tyke ...

AUDREY

Glitter.

She is holding out her hand like a surgeon does for a scalpel. Seymour hands her a plastic bag of multi-colored glitter.

SEYMOUR

... gave me a warm place to sleep  
... under the counter ... good  
things to eat like meatloaf and  
water ... floors to sweep and  
toilets to clean and ...

Audrey tosses fistful of glitter on the glue-covered flowers as she addresses Seymour,

Continued:

40. CONTINUED (2)

40.

meaning every word from the bottom of her enormous heart.

AUDREY

You know, I think you should raise your expectations, Seymour. Now that you're getting successful I mean.

She pauses for a moment and looks straight at him.

AUDREY (Cont)

It's clear you suffer from a low self-image. And it's high time you should get it fixed. Go out and do something nice for yourself, like buy some new clothes.

SEYMOUR

Aw, I'm a very bad shopper, Audrey. I don't have good taste ...

He looks admiringly down at the glittering arrangement, then adoringly up into her eyes.

SEYMOUR (Cont)

... like you.

AUDREY

(she melts)

Oh ...

(she returns his  
loving gaze)

Well ...

(there's magic in  
the air)

... I could help you pick things out.

He can't believe what he's just heard. He leans closer.

SEYMOUR

You could?

So does she.

AUDREY

Sure!

And closer ...

SEYMOUR

You'd go shopping with me?

Continued:

40. CONTINUED (3)

40.

AUDREY

Sure!

And closer ...

SEYMOUR

You'd be seen with me in a public  
place like a department store?

AUDREY

Sure!

SEYMOUR

Tonight?

Reality intrudes. She pulls back, embarrassed and  
upset. She smiles shyly to cover it. Mushnik  
peers through the window of the storage room.

AUDREY

Oh, I can't tonight.

(beat)

I've got a date.

Seymour is crestfallen. Seeing Mushnik, he grabs  
the arrangement and exits. Audrey watches Seymour  
as he dejectedly walks away. She truly wishes she  
could go out with him.

MUSHNIK

Again this date? Some date. A  
date gives you a corsage, not a  
multiple fracture, I'm telling you,  
Audrey, he ain't a good, clean  
kinda boy.

AUDREY

(she returns to work)

He's a professional.

MUSHNIK

What kinda professional drives a  
motorcycle and wears a black  
leather jacket?

MUSIC: A nasty, tambourine and chain-flavored  
"Leader of the Pack" musical vamp begins as we --

CUT TO:

41. EXT. STREET. DAY. (Process)

41.

EXTREME CLOSE UP of a black-leathered glove REVVING the accelerator of a moving motorcycle. CAMERA TILTS up to see a face covered by a black motorcycle helmet. Dark goggles cover the eyes. All we can see is the lower face of a toothy-grinning greaser with a Robert Goulet smile. We don't know it yet, but this is ORIN SCRIVELLO.

ORIN

When I was younger, just a bad  
little kid  
My mama noticed funny things I did  
Like shootin' puppies with a B.B.  
gun  
I'd poison guppies, and when I was  
done --  
I'd find a pussycat and bash in  
it's head.  
That's when my Mama said ...

42. EXT. CITY STREET SCENE. DAY.

42.

Pedestrians busily moving along the sidewalk. Crystal, Ronette and Chiffon are sitting on a parked car as Orin pulls up.

GIRLS

What did she say?

Orin gets off the bike, which miraculously stays up by itself. He walks into an office building and down a corridor.

ORIN

She said, my boy I think someday  
You'll find a way  
To make your natural tendencies  
pay.

He stops in the corridor and opens a door.

ORIN (Cont)

You'll be a ...

43. INT. DENTIST'S OFFICE. DAY.

43.

Orin steps inside and unzips his black leather jacket underneath which he is wearing a white dentist's uniform. The Girls are now in the background wearing Dental Assistant's uniforms and singing back-up.

Continued:

43. CONTINUED (1)

43.

ORIN

Dentist!

GIRLS

You'll be a dentist!

ORIN

You have a talent for causing  
things pain!

GIRLS

Pain!

Orin takes off his helmet and flings it aside,  
hitting his nurse, MISS MACK, and knocking her out.

ORIN

Son be a  
Dentist!

GIRLS

Son be a Dentist!

ORIN

People will pay you to be inhumane.

GIRLS

Inhumane!

44. INT. ROOM ONE. DAY.

44.

Orin enters. A terrified PATIENT, wearing God-  
awful looking braces, is in the chair. Orin, still  
wearing his motorcycle gloves, grabs an absolutely  
filthy, crud-caked towel and "cleans" his gloves.

ORIN

Your temperment's wrong for the  
priesthood  
And teaching would suit you still  
less.

Orin grabs large pliers from a cabinet full of  
horrific looking dental instruments. He wrenches  
the Patient's head back and maniacally "tightens"  
the Patient's braces. Orin twists the braces with  
the same subtlety he would use to jack up a car.  
The Patient almost passes out.

ORIN &amp; GIRLS

Son, be a  
Dentist  
You'll be a success!

Orin exits.

45. INT. ROOM TWO. DAY.

45.

Chiffon treats the dental light as a spotlight and aims it at the door. Grinning dementedly, Orin enters the room as a star would enter a stage.

Another PATIENT sits in the chair.

RONETTE  
(in room)

Here he is, folks  
The leader of the plaque.

Orin yanks the gas mask off the terrified Patient and he breathes in some gas.

CRYSTAL  
Watch him suck up that gas!  
Oh my God!

High on nitrous oxide, Orin giggles maniacally as the Patient shakes with fear.

CHIFFON  
He's a dentist and he'll never-ever  
be  
Any good.

Orin takes a huge needle, leans over the Patient and gives him an injection.

GIRLS  
Who wants their teeth done  
By the Marquis De Sade!

Orin pulls out the needle.

PATIENT  
Oh that hurts!

Orin grabs a sharp, chrome instrument and his trusty pliers and heads for the Patient's teeth.

PATIENT  
(terrified)  
Wait! I'm not numb!

ORIN  
Ah, shut up  
Open wide!  
Here I come!

REVERSE SHOT from inside the Patient's mouth. We see the back of his teeth, tongue, and lips and through the opening of the lips we see Orin and the Girls singing.

Continued:

45. CONTINUED (1)

45.

ORIN

I am your  
Dentist!

PATIENT

(the large lips form  
the words)  
Goodness gracious!

GIRLS

(Ooohs)

ORIN

And I enjoy the career that  
I picked.

GIRLS

You love it!

ORIN

(exiting shot)

I am your

ORIN &amp; GIRLS

Dentist.

CUT TO:

Orin arrives at the door. It is closed.

GIRLS (O.C.)

Fitting braces!

Orin stands with his ear to the door, listening.

GIRLS

(Ooohs)

ORIN

And I get off on the pain I  
inflict!

On the word "inflict" Orin violently swings open  
the door.

GIRLS (or anyone)

(spoken)

You really love it.

46  
&  
47.

OMITTED.

46.  
&  
47.

48.     INT. THE HALLWAY. DAY.

48.

We see Orin has caught his nurse, Miss Mack, in the mid-stride and has flattened her against the wall. Loving it he moves down the hallway, towards CAMERA, while in the background we see his Patients screaming and escaping from their rooms.

                          ORIN  
I thrill when I drill  
A bicuspid

                          GIRLS  
Bicuspid.

                          ORIN  
It's swell, though they tell me  
I'm maladjusted

49.     OMITTED.

49.

50.     INT. ROOM THREE. DAY.

50.

From inside the room we see the door swing open. Orin jumps in gleefully clutching his instruments.

                          GIRLS (V.O.)  
Dentist!

The dental chair is empty. Orin looks around. He can't find his Patient. Then he looks up. There, on the corner of the ceiling is the PATIENT. His face is contorted with fear as his arms and legs latch on to the smooth ceiling like a human fly.

                          ORIN  
                          (looking up at the  
                          Patient)  
And though it may cause my  
patients distress.

CUT TO:

50A.   INT. WAITING ROOM. DAY.

50A.

All the Patients in the waiting room cower back.

                          PATIENTS  
Distress!

CUT BACK TO:

51.     INT. ROOM THREE. DAY.

51.

Orin opens the sliding door of his X-ray closet and inside we see an altar with candles burning and a large, gilt-framed photo of an elderly Italian lady. He sings to it adoringly.

ORIN

Somewhere,  
Somewhere in heaven above me  
I know --  
I know that my mama's proud of me  
'cause I'm a dentist!  
And a success!

The Patient who was clinging to the ceiling is now manacled hand and foot on the chair. His mouth is filled with cotton bits and instruments. The Girls are also in the room singing back-up.

Orin slowly, menacingly starts to approach the Patient brandishing a WHINING DRILL in one hand and with the other hand he holds a water sprayer. He viciously sprays a thick, steady stream of water into the Patient's mouth.

ORIN

Say ah.

PATIENT

(in terror, with his mouth  
filling with water)

Ahhhh ...

ORIN

Say ah!

PATIENT

(about to pass out)

Agggggghhhhh!

Orin is leering, menacing, and wild-eyed as he's drowning the Patient.

ORIN

Say Ah!

PATIENT

(gargling a scream)

AAhhhhhrrrggrrr!

ORIN

(smugly, straight to  
CAMERA)

Now spit.

Continued:

51. CONTINUED (1)

51.

Orin violently slaps the Patient on the back. The Patient heaves forward spewing out a huge mouthful of water and cotton bits as we --

CUT TO:

52. EXT. BACK ALLEY OF SHOP. DUSK.

52.

A CLOSE UP of about a gallon of water and pieces of gravel landing in the gutter. CAMERA TILTS UP to see a large vase of water being emptied by Seymour. He puts the first vase down, picks up a second one and empties it. Picking up both vases, he walks back into the Shop. As he does, we hear a motorcycle in the distance.

52A. INT. SHOP. DUSK.

52A.

NOTE: We do not see the Plant in the Shop.

As Seymour enters the Shop from the back door, he stops and listens to what seems to be high pitched maniacal laughter mixed in with the approaching motorcycle sound. The sound is almost on top of him now. He stops by the back window and sees a dark flash go by. The laughter continues as, all of a sudden, Seymour sees the dark flash go in the opposite direction. Seymour looks out the Shop's main window and sees the dark flash again on the street. Hearing the hysterical laughter in the near distance, he steps outside again to look for it.

52B. EXT. BACK ALLEY OF SHOP. DUSK.

52B.

Seymour looks in all directions as the engine noise and the crazed, incessant giggling comes closer, until all of a sudden a motorcycle roars in making an "Evil Kneivel" type jump, landing by the curb and splashing Seymour. It is Orin, in full black leather gear. He removes his helmet and de-bikes (again, the motorcycle miraculously stays up by itself). He approaches the back of the shop, unscrewing the cap of a little metal inhaler as he walks.

SEYMOUR

I'm sorry, sir. You can't go in there now.

Continued:

52B. CONTINUED (1)

52B.

ORIN  
(lifting the inhaler  
to his nose)  
Relax. You want some nitrous  
oxide?

SEYMOUR  
No, no, thank you.

ORIN  
(continuing toward shop)  
Suit yourself.

SEYMOUR  
Uh ... sir ... We're closed.

Audrey comes out of the back door of the shop,  
dressed for her date.

AUDREY  
It's okay, Seymour. This is my  
date ...

Orin nods, grins, and giggles inanely, feeling the  
gas.

AUDREY (Cont)  
My boyfriend. Seymour. Orin  
Scrivello ...

Orin abruptly stops laughing and shoots her a  
murderous glare.

AUDREY (Cont)  
(quickly to pacify him)  
D.D.S.

ORIN  
(suddenly, loud)  
Hey!

SEYMOUR  
(involuntarily)  
Sir?

ORIN  
(extremely affable)  
I know you. Sure, I saw you on the  
news ... Gimme a minute, now. I  
know your name ... it's Cedric,  
Steven, Simon ...

AUDREY  
Seymour ...

Continued:

52B. CONTINUED (2)

52B.

ORIN  
(suddenly vicious)  
Somebody talkin' to you?

AUDREY  
Oh no ... Excuse me.

ORIN  
Excuse me what?

AUDREY  
Excuse me ... Doctor.

ORIN  
That's better.  
(turns to Seymour;  
a pussycat again)  
I know, you're the Plant Guy,  
right? Hey, wait! It must be in  
there, huh?

He inhales some more nitrous and stumbles to the  
door. There it is, big as life.

ORIN (Cont)  
Ow wow, is that incredible!  
Whaddya call it?

SEYMOUR  
Audrey Two.

ORIN  
Cute name. Catchy. Nice plant ...  
Big.

AUDREY  
Er ... shouldn't we be leaving now?

Orin shoots her another threatening look.

AUDREY (Cont)  
I'm sorry!

ORIN  
Sorry what?

AUDREY  
I'm sorry Doctor! Doctor! Sorry,  
Doctor!

ORIN  
(to Seymour)  
Ya gotta train 'em, eh, stud?  
(MORE)

Continued:

52B. CONTINUED (3)

52.

ORIN (Cont)

Listen, here's my card. You ever  
need a root canal or anything just  
give me a buzz, you hear? I'm  
serious. It's on the house. Okay,  
Aud-ree!

Orin tosses his head summoning Audrey to follow.  
She sneaks one miserable, trapped glance at  
Seymour, then forces herself to join Orin on the  
motorcycle. As Orin REVS it up we see, on the  
cycle, a decal insignia of a tooth stuck with a  
dagger and the letters "A.D.A." Orin calls back to  
Audrey over the ROAR OF THE ENGINE.

ORIN (Cont)

You got the handcuffs?

AUDREY

(as they pull away)

They're right in my bag.

Orin does a wheelie and takes off leaving Seymour  
coughing from the cycle's exhaust. Dejected -  
Seymour walks into the shop.

53 - DELETED.  
55.

53-  
55.

56. INT. THE SHOP. DUSK.

56.

Seymour sits on the floor next to Audrey Two. He  
pats the pot as he talks to it. He needs a friend.  
Through the window we see it beginning to rain  
outside.

SEYMOUR

You oughta see the way he treats  
her Twoey. She deserves a prince,  
not a sadistic creep like him. The  
man's a total disgrace to the  
dental profession. I don't know  
what's goin' on sometimes. Seems  
like the whole world's goin' crazy.  
Least we got each other, right?  
I'm gonna turn in, Twoey. See ya  
in the ...

Seymour starts for the basement when he hears a  
CRUNCHING SOUND. He turns around and sees that --

Audrey Two has wilted dramatically.

Continued:

56. CONTINUED (1)

56.

SEYMOUR (Cont)

Oh boy, here we go again.

He looks down at his fingers. There's still a bandage on each one.

SEYMOUR (Cont)

C'mon. I haven't got much left.  
Lookit, just gimme a few days to  
heal, okay? Then we'll start again  
on the left hand and ...

The PLANT SPEAKS. A deep, funky basso.

AUDREY TWO

Feed me.

SEYMOUR

I beg your pardon?

AUDREY TWO

Feed me!

SEYMOUR

Twoey ... you talked ... you opened  
your trap, your thing and you said  
...

AUDREY TWO

(loud)

Feed me, Krelborn! Feed me now!

Seymour frantically starts removing a band-aid and  
starting toward the Plant.

SEYMOUR

I can't!

AUDREY TWO

I'm starving!

SEYMOUR

Look, maybe I can squeeze a little  
more out of this one, but --

Seymour stands over the gaping pod, trying to  
squeeze a drop or two from his bone-dry finger.

AUDREY TWO

More! More!

SEYMOUR

There isn't any more! Whatdya want  
me to do? Slit my wrists?

Continued:

56. CONTINUED (2)

56.

Silently the Plant opens its pod as if to say "You got it!"

SEYMOUR (Cont)  
(scared now)

Oh boy.

(trying to stay calm)

Look ... I got an idea ... I'm-a-go down to Shmendrik's and pick you up some nice chopped sirloin.

AUDREY TWO  
Must be blood.

SEYMOUR  
Twoey, that's disgusting.

AUDREY TWO  
Must be fresh.

SEYMOUR  
I don't want to hear this.

MUSIC IN: "Git It." The Plant starts to sing.

AUDREY TWO  
Feed me!

SEYMOUR  
(spoken)  
Does it have to be human?

AUDREY TWO  
Feed me!

SEYMOUR  
Does it have to be mine?

AUDREY TWO  
Feed me!

SEYMOUR  
Where am I s'posed to get it?

The Plant goes into a "Rock Me, Baby" style blues riff, swaying its leaves and moving its pod with slick insinuation.

AUDREY TWO  
Feed me, Seymour.  
Feed me all night long  
(spoken)  
That's right, boy, you can do it!  
(MORE)

Continued:

56. CONTINUED (3)

56.

AUDREY TWO (Cont)

(sung)

Feed me, Seymour

Feed me, all night long.

(laughing)

Henh, henh, henh, henh!

(sung)

'Cause if ya feed me, Seymour,  
I can grow up, big and strong!

Seymour starts for the storeroom. He's seen  
enough.

SEYMOUR

(spoken)

You eat blood, Audrey Two, let's  
face it. How'm I s'posed to keep  
on feeding you, kill people?

AUDREY TWO

(likewise)

I'll make it worth your while.

Seymour stops dead in his tracks.

SEYMOUR

What?

AUDREY TWO

You think this is all coincidence,  
baby? The sudden success around  
here? The press coverage?

SEYMOUR

Look, you're a plant! An inanimate  
object!

Seymour heads out again. The Plant sends a vine  
flying out across the room and wraps it around  
Seymour's waist.

AUDREY TWO

Does this look inanimate to you,  
punk?

(beat)

If I can talk and I can move?  
Who's to say I can't do anything I  
want.

SEYMOUR

Like what?

Continued:

56. CONTINUED (4)

56.

AUDREY TWO

Like deliver, pal. Like see you  
get everything your secret, greasy  
heart desires!

The SONG resumes as the Plant sensually rubs its  
vine up and down Seymour's side.

AUDREY TWO (Cont)

Would you like a Cadillac car?  
Or a guest shot on Jack Paar?  
How about a date with Hedy Lamarr?  
You gonna git it?

The Plant's vine spins Seymour around abruptly so  
he's now facing the singing pod. It begins to rock  
in time to its own music.

AUDREY TWO (Cont)

Mm hm.  
How'd ya like to be a big wheel  
Dinin' out for every meal  
I'm the plant who can make it real!  
You gonna git it!

The Plant starts moving its vines and tendrils like  
an octopus at a modern dance recital as the MUSIC  
turns funky, slow, and hot.

AUDREY TWO (Cont)

I'm your genie  
I'm your friend  
I'm your willing slave  
Take a chance,  
Just feed me and  
Ya know the kinda eats  
The kinda red hot treats  
The kinda sticky, lickysweets I  
CRAAAAAAAVE!

On that word "Crave," the Plant opens its pod wide  
for the first time, giving us a glimpse of ferocious  
teeth inside.

One vine pulls up a chair while two other vines  
push Seymour down onto the chair.

The pod rises up a bit now, so it's towering over  
the seated Seymour like the genie from the lamp.  
The stem on which it rests rocks out as the song  
starts going for broke.

Continued:

56. CONTINUED (5)

56.

## AUDREY TWO (Cont)

C'mon, Seymour  
 Don't be a putz  
 Trust me and your life'll surely  
     rival King Tut's  
 Show a little 'nitiative  
 Work up the guts  
 And you'll Git It!

Seymour stands and, during the following lyrics which Seymour sings to himself in VOICE OVER, he looks in a mirror and sees ... his own face ... Crystal, Ronette and Chiffon WAIL a shrill Gospel counter-melody. Seymour turns away only to see two Bums grinning darkly at him through the window.

## SEYMOUR (V.O.)

I don't know!  
 I don't know!  
 I have so many strong  
 Reservations!  
 Should I go  
 And perform ...

Seymour turns away from the grinning Bum and sees a pair of scissors on the counter next to some shiny red ribbon.

## SEYMOUR (Cont)

... Mutilations?

Seymour, still lost in thought. The Plant over his shoulder, leaning closer.

## AUDREY TWO

(spoken)

You didn't have nothin' till you  
 met me. C'mon, kid. What'll it  
 be? Money? Girls? One particular  
 girl? How 'bout that Audrey?  
 Think it over. There must be  
 someone you could eight-six real  
 quiet like ... and git me some  
LUNCH!

The Plant rocks out again, moving its stem like Mick Jagger moves his hips. Its tentacle grabs a string holder and the Plant sings to it as if it were a microphone.

## AUDREY TWO (Cont)

Think about A room at the Ritz!  
 Wrapped in velvet, covered in  
     glitz!

(MORE)

Continued:

56. CONTINUED (6)

56.

AUDREY TWO (Cont)

A little nookie gonna clean up  
Yo zits!  
And you'll Git It!

Seymour turns away from the doorway and sings to himself.

SEYMOUR

Gee, I'd like a Harley machine ...

AUDREY TWO

Now you're cookin'!

SEYMOUR

Toolin' around like I was James  
Dean ...

AUDREY TWO

Yeah!

SEYMOUR

Makin' all the guys on the corner  
Turn green!

AUDREY TWO

So Go Git It!  
Ooooh-oooh-oooh-oooh

Seymour gets into it, now, as the Plant moves everything it's got -- pod, vines, stem, leaves. It's actually dancing with Seymour -- who bugaloos right back at it.

AUDREY TWO (Cont)

If you wanna be profound  
And you really gotta justify  
Take a breath and look around  
A lotta folks deserve to die!

The fun stops. Seymour can't believe what he just heard.

SEYMOUR

(spoken)

Wait a minute, wait a minute!  
That's not a very nice thing to  
say.

AUDREY TWO

(spoken, nudging  
him smugly)

But it's true, isn't it?

Continued:

56. CONTINUED (7)

56.

SEYMOUR

No! I don't know anyone who  
deserves to get chopped up and fed  
to a hungry plant!

AUDREY TWO

Mmmm, sure you do.

And with that, the Plant sends a vine sailing  
across the room to a lamp, which it flicks off with  
the greatest of ease.

From the darkened shop's front window, the street  
outside is now plainly visible.

The Plant's vines take Seymour firmly by the  
shoulders and point him toward the window.

57. EXT. THE STREET OUTSIDE. SEYMOUR'S P.O.V. NIGHT.

57.

It's still raining lightly.

Orin's MOTORCYCLE ROARS to a halt outside Audrey's  
tenement building. Orin "disembarks." We see the  
Girls just hanging out in the background.

ORIN

Stupid woman! Christ, what a  
friggin' scatterbrain!

Audrey comes running up the street from the El  
holding her shoes.

AUDREY

I'm sorry, Doctor! I'm sorry,  
Doctor!

ORIN

Drops the damned umbrella, gets me  
soaked.

AUDREY

I'm clumsy, Doctor! I'm clumsy,  
Doctor!

They disappear into Audrey's building, but their  
muffled VOICES are still audible.

ORIN (O.S.)

Get the door open, ya little slut.

Continued:

57. CONTINUED (1)

57.

AUDREY (O.S.)  
I'm trying, Doctor! I'm trying,  
Doctor!

They appear now as silhouettes on the closed shade  
of Audrey's apartment window.

ORIN (O.S.)  
Look at my jacket! Look at my  
hair! Get the Vitalis! Quick, the  
Vitalis!

AUDREY (O.S.)  
I'm out of it, Doctor!

ORIN (O.S.)  
What?!?!?!?

Still in silhouette on the shade, he slaps her.

58. INT. THE SHOP. NIGHT.

58.

MUSIC BUILDS to a climax as Seymour slowly turns,  
redfaced and trembling, toward the Plant. He's a  
man possessed now -- ready to do anything to save  
Audrey from the clutches of that beast across the  
street.

SEYMOUR & AUDREY TWO  
(singing tight angry  
harmony)  
If you want a rationale  
It isn't very hard to see  
Stop and think it over, pal,  
The guy sure looks like plantfood  
to me!  
The guy sure looks like plantfood  
to me!  
The guy sure looks like plantfood  
to me!

The Plant, jumping up and down -- its pot hammering  
the floorboards -- is singing and "dancing" wildly  
now, shaking everything it's got, working Seymour  
up to a frenzy.

SEYMOUR  
He's so nasty, treating her rough!

AUDREY TWO  
Smackin' her around and always  
talkin' so tough!

Continued:

58. CONTINUED (1)

58.

SEYMOUR

You need blood, and he's got more  
than enough!

AUDREY TWO

I need blood and he's got  
more than enough!

SEYMOUR &amp; AUDREY TWO

You (I) need blood and he's got  
more than enough!

The Plant's pod looks Seymour straight in the eye  
...

AUDREY TWO

So go Git It!

Seymour turns away from the Plant and into a CLOSE  
UP -- his face a knot of utter resolve.

59. INT. DENTIST'S OFFICE RECEPTION ROOM. DAY.  
5:00 P.M. (THE NEXT AFTERNOON)

59.

Miss Mack, a receptionist and refugee from the  
Women's Army Corps, sits reading "Combat Magazine".  
She has a large band-aid on her face from when the  
helmet hit her. Across from her waits a patient,  
MR. DENTON.

ORIN'S GIGGLES waft in from a nearby examining  
room. They are followed by a SCREAM OF PAIN. Miss  
Mack shakes her head and mutters.

MISS MACK

Weakling.

DENTON

(cheerfully)

Does that mean they're finished?  
Is it almost my turn?

MISS MACK

Keep your pants on.

A TEENAGED GIRL emerges from the examining room.  
Her mouth is encumbered by a grotesquely exagger-  
ated version of a night-retainer so large, heavy,  
and rusted, the Girl can barely hold her head up.  
Her MOTHER, deeply shaken by the dentistry she has  
just witnessed, mumbles to herself in shock.

Continued:

59. CONTINUED (1)

59.

MOTHER

The Lord is my Shepherd, I shall  
not want ...

Denton approaches the Teenager.

DENTON

What did he do? Tell me everthing!

TEENAGER

(unable to make herself under-  
stood through the metal  
in her mouth)

Argfluuggggshjenkrenh!

The Mother and Daughter exit. Denton sits down.  
Miss Mack glances at the clock and starts to pack  
it in for the evening.

Orin enters wearing a leather apron. He smiles  
madly; his eyes are glazed.

ORIN

Next!

Denton springs to his feet.

DENTON

That's me! Arthur Denton! I'm  
next!

ORIN

(askance at the  
enthusiasm)

Does that have an appointment?

MISS MACK

Ask it. I'm off duty.

She leaves. Denton chatters away excitedly as he  
and Orin head for the office.

DENTON

You know, I've been saving up all  
month for this. I'm sure I need a  
root canal. I'm sure I need a very  
long, slow, root canal.

ORIN

We'll see.

DENTON

I have a history of dental illness.

Continued:

59. CONTINUED (2)

59.

ORIN

Shut up!

DENTON

Yes, sir!60. INT. ORIN'S OFFICE. DAY.

60.

Orin, taking a hit from his small nitrous oxide vial, comes toward Denton brandishing a drill.

DENTON

Yes! Yes! That's it! Show it to me first! Show it to me first!

Orin starts into his mouth.

61. INT. RECEPTION ROOM. DAY.

61.

Seymour opens the door and looks around. Nobody there. He enters and sits. He is extremely nervous as he puts his hand in his pocket and pulls out a gun. He looks at it and puts it back quickly as, from the inner office, he hears Denton's CRIES of pleasure surfacing over the SOUND OF DRILLING.

DENTON (O.S.)

That was terrific! More!

LOUDER DRILLING O.S.

DENTON (O.S. Cont)

Don't stop! Oh, God, don't stop now!

Seymour winces.

62. INT. OFFICE. DAY.

62.

Denton is in a frenzy. Orin, having paused in his work for a moment, stares at him in disbelief.

DENTON

More! Yes! Yes! Yes! I want it!  
Now! Now! Now! Yes!  
(then quietly)  
What's wrong?

ORIN

(under his breath)

Get out.

Continued:

62. CONTINUED (1)

62.

DENTON

Aw, come on, Doc.

ORIN

I said, get out!

62A. INT. RECEPTION ROOM. DAY.

62A.

Denton comes running out of the office, Orin following close behind, carrying his drill.

ORIN (Cont)

Goddamn sicko! Move it!

Denton is out the door in a flash. Orin, frenzied, whirls on Seymour, catching him off guard.

ORIN (Cont)

Lemme ask you something.  
(brandishing drill)  
Does this scare you?

SEYMOUR

Yeah.

ORIN

Would you like it if I took this thing and made straight for your goddamn incisors?!

SEYMOUR

No!

ORIN

It'd hurt, right?

SEYMOUR

Right!

ORIN

You'd scream, right?

SEYMOUR

Right!

ORIN

Then get you ass in here!

SEYMOUR

What?!

Before Seymour can do anything, Orin has started hauling him into the office.

63.     INT. OFFICE. DAY.

63.

Seymour struggles, but Orin easily straps him into the chair and shines the light right in Seymour's eyes.

                  ORIN  
                  (as he straps him in)  
Don't I know you?

                  SEYMOUR  
Seymour Krelborn, we met yester ...

Orin forces Seymour's mouth wide open and looks in gleefully.

                  ORIN  
Oo, your mouth's a mess, kid.  
Let's start with that wisdom tooth!

Orin gets his pliers.

                  SEYMOUR  
No!

                  ORIN  
We'll just rip the little bugger  
right outa there, whatdya say?

                  SEYMOUR  
Let me go!

Orin turns to Seymour, suddenly smiling.

                  ORIN  
There's always time for dental  
hygiene, Seymour. You ever seen  
the results of a neglected mouth?  
Look, Seymour!

With a flick of his finger, Orin turns on a light box, similar to those used to read X-rays. This one, however, displays an enormous color slide of a disgusting rotted, decaying, salivating dog's mouth.

                  ORIN (Cont)  
This could happen to you!

Seymour is about to be ill.

                  ORIN (Cont)  
Unless I take immediate action.

Continued:

63. CONTINUED (1)

63.

Orin grabs his WWII field DRILL and starts to pump the drill's pedal. It makes a high-pitched, HORRIBLE SOUND.

SEYMOUR

What's that?

ORIN

That's the drill, Seymour.

SEYMOUR

It's rusty!

ORIN

It's an antique!

(fondly)

They don't make instruments like this any more. Sturdy, heavy, dull. This is gonna be a pleasure.

He is about to drill Seymour when he gets an idea and stops abruptly.

ORIN (Cont)

I'm gonna want some gas for this one.

SEYMOUR

Gas?

ORIN

Nitrous oxide.

SEYMOUR

Oh, thank God. I thought you weren't going to use any.

ORIN

Oh, the gas isn't for you, Seymour. It's for me. I wanna really enjoy this. In fact, I'm gonna use my special gas mask.

As Orin speaks, he pulls out a portable gas unit with an elaborate mask. He straps it on around his neck. He is preoccupied enough not to notice ...

Seymour loosening his wrist restraints.

ORIN (Cont)

I find that a little giggle gas before we begin increases my pleasure enormously.

Continued:

63. CONTINUED (2)

63.

The mask in place now, Orin turns the knob on the wall all the way up to Full.

ORIN (Cont)

Here we go!

HISSING SOUNDS. Orin immediately begins to get high and giggles.

He is laughing so hard now, he has to hold onto a countertop for support. This turns his back toward Seymour.

ORIN (Cont)

Oh boy, Seymour, I am flyin' now.  
Oh, the things we are gonna do to  
your mouth! Heeeeyaaaahahahahaha!

Orin tries to regain composure and straighten up.

ORIN (Cont)

Okay, okay, okay, okay. Work to  
do.

(more laughter)

Time to work.

(more laughter)

Okay, okay, straighten up and ...

He somehow manages to pull himself to an upright position and turns around. Suddenly, his expression is one of shock as he sees ...

Seymour, standing in the doorway, pointing a gun at him.

ORIN (Cont)

What the hell is that?

Seymour closes his eyes and clenches his teeth, trying to make himself shoot.

ORIN (Cont)

A gun.

(exploding with laughter, then  
talking through it with  
difficulty)

The kid's got a goddamn revolver!

(more laughter)

Jesus, I'm in trouble, huh?

He giggles hysterically as he turns the gas knob.

It comes off in his hand. The HISSING SOUND continues. This strikes him funny.

Continued:

63. CONTINUED (3)

63.

ORIN (Cont)

Uh oh ...

Laughs. Seymour keeps the gun pointed, trying to force himself to actually pull the trigger.

Orin makes an attempt to get the mask off, but he can barely get his arms up to his head. He's too weak from the gas and the laughter.

ORIN (Cont)

Oh boy ... uh ... Uh ... Seymour,  
I'm stuck. Give me a hand, would  
ya? Er ... no, I guess you  
wouldn't.

He laughs. He tries to pull the hose out of the unit. The entire gas apparatus comes with it, and the portable unit breaks and falls, sending Orin crashing to the floor. The HISSING CONTINUES.

Orin finds this hilarious. He's on the floor laughing like an imbecile, wheezing, and desperately trying to catch his breath. He tries to get to his feet. He can't. He struggles to speak:

ORIN (Cont)

The point is, Seymour, I could  
asphyx ... asphyx ... asphyx ...  
(a real scream)  
Help me!!!

Seymour just stands there watching, gun still pointed.

ORIN (Cont)

(a beat, then weakly)  
What'd I ever do to you?

SEYMOUR

Nothin'  
(beat, then quietly)  
It's what you did to her.

Orin stares Seymour in the face.

ORIN

Her who?

Beat. He gets it. We see it in his eyes. He knows why Seymour has come.

Continued:

63. CONTINUED (4)

63.

ORIN (Cont)

Oh.

(beat)

Her.

Orin loses consciousness. His head, still encased in the mask, hits the floor WITH A THUD.

He's dead.

Seymour slowly lowers the unused gun to his side.

MUSIC: Sturm and Drang. A full orchestral "Little Shop" in a minor key.

64. EXT. STREET. SUBWAY ENTRANCE. NIGHT.

64.

From out of the shadows of the subway entrance we see Seymour straining as he climbs the steps dragging a very large and heavy white bag behind him. A couple of Bums see him but take no notice. Thunder is heard in the distance.

64A. EXT. ALLEYWAY. NIGHT.

64A.

Seymour drags the white bag.

64B. EXT. ALLEYWAY. NIGHT.

64B.

Seymour drags white bag but loses grip as bag falls down a couple of steps. Some dental tools fall out onto the pavement. Seymour quickly recovers them and continues dragging.

64C. EXT. A CRISS-CROSS OF ALLEYWAYS. NIGHT.

64C.

Top shot of Seymour dragging body.

64D. DELETED.

64D.

65. DELETED.

65.

66. INT. THE SHOP. NIGHT.

66.

Seymour drags the bag in and stands before Audrey Two, the white bag at his feet. The Plant, back-lit, seems bigger than ever. Seymour suddenly seems very small and insignificant.

Continued:

66. CONTINUED (1)

66.

Seymour turns to leave.

AUDREY TWO

Chop it up.

Seymour stops in his tracks, appalled.

SEYMOUR

What!!!

AUDREY TWO

Feed me!

SEYMOUR  
(defeated)

Okay, okay. Okay.

67. EXT. A DIMLY LIT COURTYARD. NIGHT. BEHIND THE SHOP.

67.

Sturm and Drang MUSIC CONTINUES. We hear the thunder get closer.

Seymour looks around nervously, then drags the white bag out of the shop, into courtyard.

67A. EXT. SKID ROW. NIGHT.

67A.

Mushnik walks toward shop from El.

68. INT. THE BASEMENT. NIGHT.

68.

Seymour rummages around in the tool cabinet until he finds what he's looking for:

AN AXE

The very sight of it makes him wince. But what must be done, must be done ...

69. EXT. COURTYARD. NIGHT.

69.

Seymour enters with the axe, a bucket, and a pile of old newspapers. He starts spreading the papers out on the concrete.

70. EXT. THE FRONT OF THE SHOP. NIGHT. 70.

Mushnik appears at the front door. The night gate is down and locked, of course. He fumbles to find the correct key. He can't. He's frustrated. He starts around through the alley to try the back door.

71. EXT. COURTYARD. NIGHT. 71.

Seymour grits his teeth, closes his eyes, and raises the axe.

ANGLE - THE COURTYARD WALL

Seymour's shadow. He brings the axe down. There's an awful SOUND as it hits bottom.

72. EXT. SHOP BACK DOOR. NIGHT. 72.

Mushnik, fumbling with another key, hears the SOUND. He turns.

ANGLE - THE COURTYARD WALL

The shadow lowers the axe again. That SOUND.

CLOSE UP - MUSHNIK

His jaw drops. If this were 1925, his hair would stand on end.

The shadow continues its task, as thunder and lightning attacks Skid Row.

73. EXT. THE SHOP BACK DOOR. NIGHT. THUNDER & LIGHTENING. 73.

Mushnik, stunned and sickened, forgets his business in the shop and turns.

74. INT. THE SHOP. NIGHT. THUNDER & LIGHTENING. 74.

As MUSIC builds to a THUNDEROUS CLIMAX, Seymour is seen, gingerly and with great distaste, lifting bits of Orin (an arm with a studded leather wristband; a head frozen in a stupid grin) and dumping them into the plant's cavernous pod. EATING SOUNDS and then --

THE PLANT LAUGHS -- a deep, echoing, frightening laughter that REVERBERATES as we:

DISSOLVE TO:

75. THE BASEMENT. FOLLOWING DAY. LATE AFTERNOON.

75.

Sunlight streams through the basement window.

Seymour is asleep, but restless. The PLANT'S LAUGHTER still echoes in his dreams. He becomes aware of a SIREN IN THE DISTANCE drawing closer. He wakes up, looks at his clock. It is 4:00 P.M. He has slept almost all day. He is disoriented as he goes to his window and looks out.

76. EXT. SKID ROW. SEYMOUR'S P.O.V. LATE AFTERNOON.

76.

A police car has pulled up in front of Audrey's house. Two officers, FRANK and JOE, are talking to her. She looks shocked by something they've said.

76A. INT. THE BASEMENT. LATE AFTERNOON.

76A.\*

Seymour starts to dress, frantically.

77. EXT. AUDREY'S FRONT STOOP. LATE AFTERNOON.

77.

The Girls are in the background, along with our two Bums, as the two plainclothes officers talk to Audrey. As they speak, all three are in ECU's.

FRANK

We got your name from his rollodex.

JOE

That's a filing syestem.

FRANK

Little cards.

JOE

With writing on them.

FRANK

(Shows her a card)

Like this.

JOE

He kept them on his desk.

AUDREY

I remember.

FRANK

Ma'am?

Continued:

77. CONTINUED (1)

77.

AUDREY

... on his desk.

JOE

Yes Ma'am.

FRANK

There's been trouble before.

JOE

Dissatisfied patients.

FRANK

And credit.

JOE

Bad credit.

FRANK

Big unpaid bills.

JOE

He was heavily in debt to certain  
rubber applicance firms.

AUDREY

I ... I had no idea.

FRANK

You didn't know?

AUDREY

No.

JOE

Who would?

AUDREY

Who?

FRANK

Ma'am?

AUDREY

Yes.

JOE

What?

FRANK

(looks at Joe)

JOE

(looks at Frank)

Continued:

77. CONTINUED (2)

77.

FRANK  
(looks at Audrey)

AUDREY  
(looks at Joe)

FRANK  
(looks down and sees a  
growling dog by his feet)

DOG  
(growling dog looks up  
at Joe)

FRANK  
(looks at Audrey)  
If you hear anything.

JOE  
... anything.

FRANK  
Call us.

JOE  
Anytime.

FRANK  
And Ma'am ...?

AUDREY  
Officer?

FRANK  
... Keep that pretty nose clean.

The officers walk back to their car followed by the growling dog. The car pulls away with the dog barking and chasing them.

Seymour waits until the police have pulled away, then approaches from across the street.

Audrey sits on the stoop, very upset. She is about to cry and doesn't want him to see. She starts away from him, moving down the street. He follows.

SEYMOUR  
Audrey -- what did they say to you?

AUDREY  
Who?

Continued:

77. CONTINUED (3)

77.

SEYMOUR

The police.

AUDREY

Oh, nothing.

SEYMOUR

Audrey, talk to me. What'd they say?

She gives in and stops.

AUDREY

It's Orin ... They say he's disappeared!

SEYMOUR

The ... police told you that?

AUDREY

They suspect foul play.

SEYMOUR

They do?

AUDREY

His receptionist ... this morning  
she found the place a shambles ...  
gas masks everywhere ... things  
ripped out of walls ... They think  
... I can't even think about what  
they think.

She starts to cry and moves away from him. She  
turns a corner and happens into --

78. EXT. A PICTURESQUE ALLEYWAY. LATE AFTERNOON.

78.

A jumble of fire escapes fills the background -  
something out of West Side Story.

Audrey, still crying, finds a trash can and perches  
on it to sob.

SEYMOUR

Audrey --- Audrey, please don't cry  
... Would it be ... so terrible ...  
if something had happened to him?

AUDREY

Seymour, what a thing to say!

Continued:

78. CONTINUED (1)

78.

SEYMOUR

Well, would it?

AUDREY

(after a beat and a sniffle:  
a confession)

It wouldn't be terrible at all. It  
would be -- A miracle. Not to  
mention all the money I'd save on  
Epsom salts and Ace bandages.

SEYMOUR

See?

AUDREY

But I'd still feel guilty. I mean,  
if he met with foul play or some  
terrible accident of some kind,  
it'd partly be my fault, you see.  
'Cause secretly ... I wished it.

She fights back tears. Seymour works up the nerve  
to sit beside her. After a beat, he speaks very  
gently.

SEYMOUR

Audrey, you shouldn't waste one  
more minute worrying about that  
creep. There's a lot of guys would  
give anything to go out with you.  
Nice guys.

AUDREY

I don't deserve a nice guy,  
Seymour.

SEYMOUR

That's not true.

She rises and moves away. She could never say this  
to his face.

AUDREY

I deserved a creep like Orin  
Scrivello, D.D.S. You know where I  
met him? In the gutter.

SEYMOUR

The gutter?

AUDREY

The gutter. It's a nightspot. I  
used to work there.

(MORE)

Continued:

78. CONTINUED (2)

78.

AUDREY (Cont)

On my nights off when we weren't  
 makin' much money, I'd put on cheap  
 and tasteless outfits ... not nice  
 ones like this. Low and nasty  
 apparel, and I'd ...

She breaks. She sits on a pile of crates, weeping  
 softly.

MUSIC UNDER: the intro to "Suddenly Seymour."  
 Seymour comes close and kneels beside her.

SEYMOUR

Audrey, that's all behind you now.  
 You've got nothing to be ashamed  
 of. You're a very nice person and  
 I always knew you were. Underneath  
 the bruises and the handcuffs, you  
 know what I saw? A girl I  
 respected. I still do.

(sung)

Lift up your head  
 Wash off your mascara  
 Here ... take my Kleenex,  
 Wipe that lipstick away  
 Show me your face  
 Clean as the mornin'  
 I know things were bad  
 But now they're okay.

He rises and is suddenly framed against a yellow  
 morning sky, glimpsed at the end of the alley. For  
 a moment he's Gary Cooper, John Glenn, Gordon  
 MacCrea. Audrey looks up at him in awe.

SEYMOUR (Cont)

Suddenly, Seymour  
 Is standing beside you  
 You don't need no make-up  
 Don't have to pretend  
 Suddenly, Seymour  
 Is here to provide you  
 Sweet Understanding  
 Seymour's your friend.

Audrey does not sing back to him. She sings,  
 instead, to God, her eyes brimming with tears.

AUDREY

Nobody ever  
 Treated me kindly  
 Daddy left early  
 Mama was poor.

(MORE)

Continued:

78. CONTINUED (3)

78.

AUDREY (Cont)

I'd meet a man and  
 I'd follow him blindly  
 He'd snap his fingers  
 Me, I'd say  
 "Sure"

As a look of quasi-religious redemption spreads  
 across her mascara-stained face:

AUDREY (Cont)

Suddenly, Seymour  
 Is standing beside me  
 He don't give me orders  
 He don't condescend  
 Suddenly, Seymour  
 Is here to provide me  
 Sweet Understanding  
 Seymour's my friend.

He moves toward her.

SEYMOUR

Tell me this feelin' lasts 'til  
 forever  
 Tell me the bad times  
 Are clean washed away

She moves away from him, up onto a fire escape --  
 "to think."

AUDREY

Please understand that  
 It's still strange and frightenin'  
 For losers like I've been  
 It's so hard to say ...

And she turns, all passionate commitment. Now he's  
 on the ground and she's on a fire escape. It's the  
 balcony scene. They reach for each other through  
 the iron bars.

AUDREY (Cont)

Suddenly, Seymour!

We PULL BACK to see that Crystal, Ronette and  
 Chiffon are lurking on another fire escape, across  
 the alley, prepared to sing backup.

SEYMOUR &amp; GIRLS

Suddenly, Seymour!

AUDREY

He purified me!

Continued:

78. CONTINUED (4)

78.

SEYMOUR & GIRLS  
He purified you!

AUDREY  
Suddenly, Seymour!

SEYMOUR & GIRLS  
Suddenly, Seymour!

AUDREY  
Showed me I can --

With one grand Errol Flynn gesture, Seymour pulls himself up ten feet high, up on to the fire escape beside her.

SEYMOUR & GIRLS  
Yes, you can --

AUDREY  
Learn how to

ALL  
Be more  
The girl that's inside me (you)!

SEYMOUR  
With Sweet Understanding --

AUDREY  
With Sweet Understanding --

ALL  
With Sweet Understanding!  
Seymour's My (your) Man!

And at the number's close, they're locked in the quintessential love-duet pose: His arms around her from behind, faces close together, eyes glistening, and mouths open to hold the last note as long as the arrangement demands, as the clouds behind them part revealing the bright glow of the sun.

78A. EXT. STREET. DUSK.

78A.

Seymour crosses the street to the shop. A passing car barely misses hitting him. In his romantic daze, Seymour doesn't even notice.

79.     INT. SHOP. DUSK.

79.

MUSIC: "Suddenly Seymour" continuance

Seymour enters the shop. He is on cloud nine. The Plant opens the front door and the basement door for Seymour. He passes the Plant as if in a trance. Audrey Two has practically doubled in bulk. The Plant is glowing with green good health and its vines are all over the shop. It's even started to bud. It turns to see Seymour go down to the basement.

80.     INT. BASEMENT. DAY.

80.

Seymour jumps on his cot. From under his pillow he takes out a photo of Audrey. He looks at it dreamily and is just about to kiss it when he is startled by ...

MUSHNIK

You love her madly, don't you,  
Shmuck?

Seymour turns around to see Mushnik standing in the shadows.

SEYMOUR

Mr. Mushnik -- you scared me.

MUSHNIK

I scared him. After what I've seen, I scared him. Hmph. You think I didn't know? I knew. I knew you lay down here on your pathetic cot and dreamed about her. But I didn't know the lengths to which you'd go, the depths to which you'd sink ...

SEYMOUR

What depths? What sink? What are you talking about?

MUSIC IN: "Suppertime Intro," a tension-producing "tubular bells" style vamp.

MUSHNIK

(pointing up to the shop)  
Little red dots all over the  
linoleum ...

Seymour, who had no idea they were there, loses his breath.

Continued:

80. CONTINUED (1)

80.

MUSHNIK (Cont)

Little red spots on the concrete  
outside!! I'm talking blood,  
Krelborn! I'm talking under my own  
roof ...

Mushnik is now at the tool cabinet. He opens it  
and grabs the axe ...

MUSHNIK (Cont)

... An axe murderer!

MUSIC: A BIG CHORD. Seymour's face falls.

CLOSE UP of Seymour as Audrey Two is heard in ECHO.

AUDREY TWO (V.O.)

(singing in echo)

He's got your number now.

MUSHNIK

I saw everything.

AUDREY TWO (V.O.)

He knows just what you done.

MUSHNIK

Everything you .. ugh ... done to  
her boyfriend.

AUDREY TWO (V.O.)

You got no place to hide.

Seymour clamps his hands over his ears so as not to  
hear the Demon Plant. Mushnik thinks Seymour  
doesn't want to hear him so he keeps going with  
more intensity ...

MUSHNIK

I saw you ... chopping.

AUDREY TWO (V.O.)

You got nowhere to run.

SEYMOUR

It's true! I chopped him up. But  
I didn't kill him!

AUDREY TWO (V.O.)

He knows your life of crime.

Mushnik produces a gun and trains it on Seymour to  
hold him back.

Continued:

80. CONTINUED (2)

80.

MUSHNIK  
Tell it to the police!

81. INT. SHOP. DUSK.

81.

We now see the plant is singing.

AUDREY TWO  
I think it's Suppertime!!

We INTERCUT between the shop, where the Plant keeps singing, and the basement, where Mushnik is holding the gun on Seymour.

Mushnik backs Seymour up the stairs as we are aware that Seymour is struggling to come up with a decent way out. Must there be more bloodshed?

AUDREY TWO  
Come on, come on  
Think about all those offers.  
Come on, come on  
Your future with Audrey  
Come on, come on  
Ain't no time to turn squeamish  
Come on, come on  
I swear on all my spores  
When he's gone the world will be  
yours!

82. INT. THE SHOP. DUSK.

82.

The door from the basement opens. The Plant is immobile. Seymour walks into the room as Mushnik, gun in hand, follows.

Crystal, Ronette and Chiffon are lurking in the shadows outside the shop window.

Mushnik walks Seymour to the front door. He stops.  
VAMP CONTINUES UNDER as he speaks.

MUSHNIK  
You know Krelborn, it kills me  
doing this. Considering the fact  
you're something of an idiot, and  
the man you hacked to pieces wasn't  
such a paragon himself. So now I'm  
thinking maybe we don't have to go  
to the police.

Continued:

82. CONTINUED (1)

82.

SEYMOUR

We don't?

MUSHNIK

I'm thinking, suppose I kept my mouth shut and gave you a one way ticket out of town.

SEYMOUR

You'd do that sir?

MUSHNIK

You could lay low awhile, say thirty-forty years, and meanwhile I would keep the profits ... er ... the Plant.

SEYMOUR

The Plant.

MUSHNIK

Of course you'd have to teach me how to care for it while you're away.

We see the Girls outside the shop.

GIRLS

Come on, come on.

MUSHNIK

Give me your secret gardening tips.

Girls are still outside the shop.

GIRLS

Come on, come on.

MUSHNIK

But then if you would rather hang!

Girls are now inside the shop.

GIRLS

Come on, come on.

SEYMOUR

No. No. Of course. I'll teach you, sir.

The Plant rustles its leaves in anticipation.

GIRLS

It's supertime!

Continued:

82. CONTINUED (2)

82.

The Plant lowers its pod.

MUSHNIK

What do I do?

SEYMOUR

Just feed it, sir.

As Seymour explains he backs Mushnik towards the Plant.

MUSHNIK

Just feed it what?

The Plant's mouth starts to open.

GIRLS

Come on, come on.

SEYMOUR

Oh minerals, potash and all.

The Plant's mouth opens wider. Mushnik keeps being backed up towards it.

GIRLS

Come on, come on.

SEYMOUR

On Thursdays you should give it water.

GIRLS

Come on. Come on.

SEYMOUR

You've got to wash and prune the leaves.

The Plant's mouth is wider now and salivating.

GIRLS

It's suppertime!

SEYMOUR

But whatever you do.

MUSHNIK

Yes? Yes?

We see two Bums outside the window leering as the Plant's wide cavernous mouth is completely open and waiting.

Continued:

82. CONTINUED (3)

82.

GIRLS

Aaah Suppertime.

SEYMOUR

Whatever you do.

MUSHNIK

Yes? Yes? Yes? Yes?

GIRLS

Sup-per-ti-i-i-ime.

Mushnik is almost touching the Plant now.

CUT TO a SHOT OF SEYMOUR looking - waiting.

CUT TO a SHOT OF THE GIRLS - silent.

CUT TO a SHOT OF THE BUMS anxious and wide-eyed.

Mushnik finally touches the Plant with the back of his leg. He turns around and sees the huge mouth rising above him. He looks up.

MUSHNIK

Hey - what the ...

With the force of a hungry shark, the jaws slam shut on Mushnik.

Seymour turns his back in horror. CRUNCHING SOUNDS punctuated by MUSICAL CHORDS mingle with the old man's screams. Each chord we CUT AWAY to Seymour, the Girls and the Bums, as we see more of Mushnik being eaten. Until finally the Plant slurps Mushnik's legs in like spaghetti.

MUSHNIK

Krelborn!

CRUNCH; CHORD.

MUSHNIK (Cont)

No!

MUSHNIK (Cont)

Aaaaaaagggggghhhh!

The Girls are now outside the shop and they softly retreat back into the shadows. The two Bums cackle loudly at what they've seen and run away.

Continued:

82. CONTINUED (4)

82.

MUSIC makes a direct segue from "Eating of Mushnik" underscore to the cello-flavored "Meek Shall Inherit" vamp.

VOICE (O.C.)

Seymour Krelborn ...

CUT TO:

82A. INT. TALENT AGENCY OFFICE. DAY.

82A.

CLOSE UP of the door. It immediately opens and we see Seymour being carried into the office by TWO dark suited MEN. From behind a huge desk comes a slick, grinning AGENT who pours champagne for the two of them.

AGENT

Seymour Krelborn, so finally we meet you! This is an occasion. Let's toast it!

Clinks Seymour's glass and toasts smiling sweetly.

AGENT (Cont)

... Up yours!

He handily pushes Seymour into a cushy chair and starts offering things.

AGENT (Cont)

Rel-lax!

MAN NO. 1

Canape?

MAN NO. 2

Cigarette?

The Agent suddenly leans in and becomes frighteningly serious.

AGENT

Let's talk turkey. Sign here and we'll book you on lecturing tours!

He extends a contract to Seymour who just stands there in CLOSE UP -- thrown.

WOMAN'S VOICE (O.S.)

Yes, darling, we're sending photographers Thursday.

Continued:

82A. CONTINUED (1)

82A.

CAMERA PULLS BACK from Seymour and we see that we are in ...

83. INT. RUSSIAN TEA ROOM-STYLE RESTAURANT. DAY.

83.

Seymour sits in a booth with an aging but glamorous BLONDE LADY from LIFE MAGAZINE and her creepy, leering male ASSISTANT. They are finishing a very lavish lunch. Seymour has caviar stains on his collar.

BLONDE LADY

So get the plant ready and wear a clean shirt. Just sign this release.

She produces a contract.

CREEPY LEERING ASSISTANT

Need a pen?

BLONDE LADY

Aren't you thrilled? It's the cover of Life Magazine!

As if to bribe him, the Assistant pushes an enormous serving of something rich, cream-covered and cherry-topped in front of Seymour.

CREEPY LEERING ASSISTANT

Dessert?

We are CLOSE to Seymour's dazed expression.

VOICE (O.C.)

(AD EXECUTIVE NO. 3)

I'm telling you son, it's a cinch to get ratings.

And CAMERA PULLS BACK to reveal that we are now in ...

84. INT. ADVERTISING AGENCY OFFICE. DAY.

84.

An executive room of an Advertising Agency. Three Advertising Executives are making a sales pitch to Seymour. Their presentation includes smiling drawings of Seymour and Audrey Two in front of a logo. The words on the logo read ... "SEYMOUR KRELBORN'S GARDENING TIPS."

Continued:

84. CONTINUED (1)

84.

AD EXECUTIVE NO. 1  
The title is Marvin's.

AD EXECUTIVE NO. 2  
The concept is mine.

AD EXECUTIVE NO. 3 produces a contract and pen and  
urges them on Seymour.

AD EXECUTIVE NO. 3  
The first weekly gardening show on  
a network!

AD EXECUTIVE NO. 1  
And you're gonna host it, you lucky  
kid.

AD EXECUTIVES NO. 1, 2, & 3  
(together)  
Sign!

CUT TO:

85. INT. ADVERTISING AGENCY. TYPING POOL. DAY.

85.

We are CLOSE IN on two tall impressive looking  
mahogany doors. The doors swing open. CAMERA  
PULLS BACK as we see THREE MEN, from scene 84, one  
holding a contract, another smoking a cigar and  
with his arm around Seymour. They walk PAST CAMERA  
and we HOLD on Crystal, Ronette and Chiffon in the  
foreground. They are each sitting at a desk in  
front of typewriters. In the background are about  
TEN WOMEN also at desks with typewriters. They  
type and bounce in time to the music as the girls  
sing.

GIRLS  
They say the meek Shall Inherit  
You know the Book doesn't lie  
It's not a question of merit  
It's not demand and supply

CUT TO:

86. INT. LIMOUSINE. NIGHT.

86.

CLOSE UP of a CHAUFFEUR driving the car. He is  
bopping to the music and smiling broadly INTO  
CAMERA as we hear the girls SINGING IN VOICE OVER.

GIRLS (V.O.)  
They say the meek gonna get it.

Continued:

86. CONTINUED (1)

86.

CHAUFFEUR

And you a meek little guy.

CAMERA PUSHES PAST him toward the back of the limo.  
We see that it is an exaggerated "stretch" limo ...  
about fifty feet long. Over this the GIRLS SING  
...

GIRLS (V.O.)

You know the meek are gonna get  
what's comin' to 'em  
By and by ...

CAMERA PUSHES FORWARD to see Seymour sitting in the  
back seat flanked by the Agent, Ad Executive and  
the Lady from Life, all urging him to sign a  
contract. As CAMERA CLOSSES IN, money begins  
falling in front of Seymour's face.

87. LIMBO

87.

... Money falling in SLOW MOTION in front of  
Seymour's face as Seymour unconscious sings in V.O.

SEYMOUR (V.O.)

My future's starting  
I've got to let it  
Stick with that plant, and gee,  
My bank account will thrive

The green slow falling money has turned into green,  
thick, undulating Plant vines. Seymour now  
struggles to disentangle himself from them.

SEYMOUR (V.O. Cont)

What am I saying  
No way, forget it  
It's much too dangerous to keep  
that plant alive.

He finally frees himself and runs as we ...

CUT TO:

88. LIMBO

88.

A nightmare-like set of images: Contracts, pens,  
people's faces, money ... all floating over each  
other and over Seymour's falling, spinning body.

Continued:

88. CONTINUED (1)

88.

SEYMOUR (V.O.)

I take these offers  
That means more killing  
Who knew success would come with  
messy, nasty strings.

CUT TO:

89. LIMBO

89.

A dirt floor. An hour glass sits on a short ionic column. The sand in the top of the hour glass is green, but as it falls and collects on the bottom it becomes red. Tormented and panicky, Seymour races in FROM CAMERA and runs into the distance. He is nude, except for his glasses and his cap.

SEYMOUR (V.O.)

I sign these contracts,  
That means I'm willing  
To keep on doing bloody, awful,  
evil things

CUT TO:

90. LIMBO

90.

All is dark. We follow Seymour who is perspiring heavily and running with all he's got. Suddenly he stops because in front of him is a very large hand-tinted photo portrait of a jaunty, smiling Mushnik. Blood oozes down from the top of the photo.

SEYMOUR (V.O.)

No! No!  
There's only so far you can bend!

Seymour whips around TO CAMERA and we see that he is now a plant. He is green, with plant markings. Vines are where his arms should be. Of course he still wears his glasses and cap as we PULL BACK and see that he is buried ass-high in a terra-cotta pot.

SEYMOUR (V.O. Cont)

No! No!  
This nightmare must come to an end!

91. INT. BASEMENT. NIGHT.

91.

EXTREME CLOSE UP of Seymour's face as he violently sits up from his cot ... perspiration dripping from him.

Continued:

91. CONTINUED (1)

91.

SEYMOUR

No! No!

CUT TO:

Seymour, in his pajamas, at the tool chest. He grabs the axe.

SEYMOUR (Cont)

You've got no alternative, Seymour  
old boy.

CUT TO:

Seymour now at the stairs leading to the shop.  
Half crazed, he climbs them as he sings ...

SEYMOUR (Cont)

Though it means you'll be broke  
again  
And unemployed,  
It's the only solution  
It can't be avoided --  
The vegetable must be destroyed.

91A. INT. SHOP. NIGHT.

91A.

He has reached the top of the stairs. He flings open the door. As it swings open he sees Audrey's smock hanging in the shop. Seymour's expression softens. Forlorn and heartsick he turns away and with a tear in his eye sings ...

SEYMOUR (Cont)

But then ...  
There's Audrey.  
Lovely Audrey ...

DISSOLVE TO:

92. LIMBO

92.

A promontory on top of which Audrey stands. She looks like a goddess. She wears a flowing dress and wrapped around her neck is a very, very long diaphanous scarf that extends behind her about fifty feet blown by a strong wind.

SEYMOUR (V.O.)

If life were tawdry and  
impoverished as before  
She might not like me  
She might not want me

Continued:

92. CONTINUED (1)

92.

CAMERA HAS PULLED BACK to a WIDE SHOT. We see Seymour standing off at a distance and looking up at her with his arms outstretched. He is Gene Kelly, and she, Cyd Charisse. She runs down and towards him through the dense dry ice smoke lapping at her feet.

SEYMOUR (V.O. Cont)

Without my plant ...

On the word "Plant," Audrey runs past Seymour's waiting arms and falls into the waiting vines of Audrey Two who has been just O.S.

SEYMOUR (V.O. Cont)

She might not love me  
Any more

CUT TO A CLOSE UP of Seymour. He looks up at someone in soft, sad resignation. CAMERA BEGINS TO PULL BACK AND UP.

GIRLS (V.O.)

They say the meek shall inherit.

CAMERA PULLS BACK AND HIGH making Seymour look very small. He now stands on a very large contract which covers the entire floor.

A hand extends, from CAMERA, toward Seymour. The hand holds a contract.

SEYMOUR

Where do I sign?

GIRLS (V.O.)

You know the book doesn't lie.

The hand, and arm, have extended about fifteen feet from CAMERA to Seymour. The arm is the Agent's, whose face appears in the extreme foreground.

AGENT

Right on the line.

GIRLS (V.O.)

It's not a question of merit.

CUT TO A MEDIUM SHOT of Seymour. He turns around as, behind him, the Blonde Lady floats in horizontally like Chagall's lovers. She, too, holds a contract.

Continued:

92. CONTINUED (2)

92.

BLONDE LADY  
Your pen or mine?

GIRLS (V.O.)  
It's not demand or supply.

Seymour turns around completely now as a MAN rises from below like a phantom, right in front of Seymour. He holds a pen and contract.

AD EXECUTIVE  
Paragraph nine.

Seymour signs the contracts.

GIRLS (V.O.)  
You'll make a fortune, we swear it.

The TV Executive pops up from behind Seymour and grabs the signed contract.

ALL  
Couldn't go wrong.

GIRLS (V.O.)  
If on this fact you rely.

ALL  
Bye bye. So long!

93. LIMBO

93.

EXTREME CLOSE UP of a flashbulb popping.

CLOSE UP of Seymour. He is being besieged by autograph hounds. More flashbulbs pop. Each flash is like a rifle shot to Seymour. He tries to escape, but the crowd hems him in. It is nightmarish.

GIRLS (V.O.)  
You know the meek are gonna get  
what's comin' to 'em.

93A. LIMBO

93A.

A flashbulb pops as we see a CLOSE UP of a spinning Life Magazine with Seymour and Audrey Two on the cover. Another flashbulb pops.

93B. EXT. SHOP. DAY. (LATE AFTERNOON)

93B.

Seymour is still in the Limbo Crowd which we now see actually in front of the shop.

GIRLS (V.O.)

You know the meek are gonna get  
what's comin' to 'em.

93C. LIMBO

93C.

Another flashbulb pops as we see a CLOSE UP of a spinning TV Guide Magazine with Seymour and Audrey Two on the cover. Another flashbulb pops.

93D. EXT. SHOP. DAY. (LATE AFTERNOON)

93D.

Seymour is still being besieged by the crowd.

GIRLS (V.O.)

You know the meek are gonna get  
what's comin' to 'em.

93E. LIMBO

93E.

A flashbulb pops as we see a CLOSE UP of a spinning House and Garden Magazine with Seymour and Audrey's picture on the cover. Another flashbulb pops.

(NOTE:- The titles of the preceeding magazines may change.)

94. EXT. SHOP. DAY. (NOON)

94.

A TV van is parked outside the shop as Seymour tries to push through the throng. The three Girls lean against the building watching.

GIRLS (V.O.)

Bye ...  
And ...  
Bye ...

SEYMOUR

Please! Please! Let me through!

SECURITY MAN

Hey, get back. They're filming.

WINO

Hey, watch where you're goin'.

Continued:

94. CONTINUED (1)

94.

The previous lines overlap themselves as a scuffle ensues with Seymour being manhandled by the crowd (including our two Bums) ... until

95. INT. SHOP. DAY. (LATE AFTERNOON)

95.

... The shop door swings open and Seymour, bruised and dishevelled, stumbles in and lands on the floor. He looks up and sees the Plant. It is vertical and immobile and now truly huge - about ten feet tall. The pod touches the ceiling and vines cover part of the walls and ceiling. It's as if half of the shop were a jungle.

SEYMOUR

(looking up at the Plant)

Oh my God.

From Seymour's P.O.V. we see a man, holding a CBS microphone. He leans down towards Seymour blocking Seymour's view of the Plant.

NEWSMAN

... And here he is himself, Mr. Seymour Krelborn!

A light shines on Seymour. He looks up and sees a TV camera, a couple of other lights, and a TV crew in the shop. A mass of spectators are outside pressing against the shop window. Audrey is in the shop watching the proceedings with delight.

NEWSMAN

Mr. Krelborn, come stand by your amazing plant so the nation can see what everyone is talking about. Tell us ...

As the Newsman speaks the Plant's giant stem and leaves fall gently to the floor. Everyone gasps.

NEWSMAN

Cut! What the hell's goin' on? What happened to the goddam greenery?

SEYMOUR

(distraught)

It just ... needs to be fed.

NEWSMAN

So feed it!

Continued:

95. CONTINUED (1)

95.

SEYMOUR  
(becoming more agitated)  
I can't, not now!

NEWSMAN  
Then I'll feed it. Where do you  
keep the plant food?

SEYMOUR  
(exploding)  
It doesn't eat plant food and I  
can't feed it now! Just leave me  
alone, will ya? All of you! Why  
won't you all leave me a ....!

AUDREY  
Seymour!  
(she slaps him daintily)  
You're hysterical.

SEYMOUR  
(coming to his senses)  
I know ... I know ... I'm sorry ...

Seymour runs to the back door. Audrey follows him.

NEWSMAN  
Okay ... Okay, guys, pack it up.

96. EXT. PICTURESQUE ALLEYWAY. NOON.

96.

Audrey discovers Seymour sitting on a trash heap,  
face in hands. She moves to him.

SEYMOUR  
(softly, to himself)  
What am I gonna do? What am I  
gonna do?

AUDREY  
It's wilted before and you've  
always brought it back to life,  
somehow.  
(beat)  
Seymour, I think running this place  
all by yourself is too much for  
you. When did Mr. Mushnik say he'd  
be back?

SEYMOUR  
Huh?

Continued:

96. CONTINUED (1)

96.

AUDREY

You know, in that note you told me he left you. The one that said he was goin' out to his sister's house in ...

SEYMOUR

Czechoslovakia. He could be gone a very long time.

(beat)

Audrey -- could I ask you something?

AUDREY

Anything.

SEYMOUR

Just suppose there'd never been an Audrey Two and I was just a nothing again, a nobody ...

(he pauses, afraid to ask)

Would you still like me?

AUDREY

I'd still love you, Seymour.

He looks at her for a moment, then pulls her to him.

MUSIC: "SUDDENY, SEYMOUR" plays under dialogue, quietly and gently.

SEYMOUR

Then marry me, Audrey. I'll take you to that little development you've always dreamed about and once we're there it'll be happy ever after, I promise. Nice little house ... nice little car ... and no plants. No plants at all ... We'll go to Alaska!

AUDREY

They say it's pretty there.

SEYMOUR

Then will you? Will you marry me?

AUDREY

(a beat then shyly)

Sure.

SEYMOUR

You will?

Continued:

96. CONTINUED (2)

96.

AUDREY  
Sure!

SEYMOUR  
Tonight?

AUDREY  
(tickled)  
Aw, sure!

SEYMOUR  
I'll pick you up in an hour and  
we'll go to City Hall!  
(singing)  
Suddenly, Seymour  
Is standing beside you ...

AUDREY  
Suddenly, Seymour

GIRLS  
(on a firescape in the  
distance)  
Suddenly Seymour

AUDREY  
Showed me I can

GIRLS  
Yes you can!

MUSIC STOPS.

AUDREY  
(spoken)  
Seymour, we better stop singing  
like this. I've gotta get ready!

As MUSIC SWELLS, Audrey, the happiest girl in the world, flies out of the courtyard, turning back only once to blow Seymour a kiss. He watches her go, then closes his eyes, wishing with all his might that everything will turn out.

96A. INT. THE SHOP. PRE-SUNSET.

96A.

It is a few hours later. Seymour enters from the basement door. He carries luggage and wears a suit ... his wedding suit. It's deserted now. Outside, the sun sinks lower. The Plant is still wilted and lifeless.

Continued:

96A. CONTINUED (1)

96A.

Seymour stands looking at it in silence for a moment, then very quietly tries to sneak past it. But just as he gets to the door, a spooky, hoarse whisper stops him dead in his tracks.

AUDREY TWO

Feed me!

SEYMOUR

Under no circumstances.

AUDREY TWO

Feed me!

SEYMOUR

I will not, so stop asking.

AUDREY TWO

Feed me!

SEYMOUR

No. No more. I can't take living with the guilt.

AUDREY TWO

Tough titty.

SEYMOUR

Watch your language.

AUDREY TWO

Awwh. Cut the crap and bring on the meat!

SEYMOUR

Okay ... okay ... I'll bring you meat. I'll run down to the corner and I'll pick you up some ground round, how 'bout that?

AUDREY TWO

Don't do me no favors.

SEYMOUR

Look, it's my last offer. Yes or no?

AUDREY TWO

(beat)

You sure do drive a hard bargain.

SEYMOUR

Done. Fine. Great. And don't think you're getting dessert.

97. EXT. SKID ROW. SUNLIGHT/SUNSET.

97.

As the sun slips further down, Winos gather and light fires.

Seymour walks down the street and disappears.

98. INT. THE SHOP. SUNLIGHT/SUNSET.

98.

Audrey Two emits a quiet, satisfied laugh. It raises to its normal height. It waits a beat and then slithers one of its vines toward the shop's counter.

The vine crawls up the side of the counter. When it reaches the top the vine goes to the cash register. It pushes down a key and, with its customary RING, the cash register drawer opens. The vine pokes through the drawer and takes out a nickel. It then slinks back down to the floor, goes to the wall, and crawls up to the pay telephone.

Another vine lifts up the receiver as the nickel is deposited. The receiver is brought up to the pod where, if the pod had an ear, its ear would be. The vine dials a number and then taps the side of the phone patiently as the Plant hums waiting for the phone to be answered. We hear the RINGS FILTERED through the receiver.

99. INT. AUDREY'S BEDROOM. DUSK.

99.

Her PHONE IS RINGING. Guess who?

Audrey sits at her dressing table. Some cheap luggage and a vanity case are on the bed. She is wearing a white dress ... her wedding dress and is brushing her hair. She hasn't teased it yet so it falls naturally and softly to her shoulders. It gives her the appearance of a heroine in a Gothic romance. She picks up the receiver.

AUDREY

Hello.

Audrey Two is heard FILTERED through the receiver. The Plant breathes heavily and obscenely, then ...

AUDREY TWO

(sung)

Hey, little lady, hello!

Continued:

99. CONTINUED (1)

99.

AUDREY  
Who ... who is this?

AUDREY TWO  
(sung)  
You're lookin' cute as can be!

AUDREY  
(smiling ... she thinks  
it's a joke)  
Is this someone I know?

AUDREY TWO  
(sung)  
You're lookin' mighty sweet.

AUDREY  
(smiling affectionately --  
she's sure she knows  
who it is now)  
Seymour.

AUDREY TWO  
(sung)  
No, it ain't Seymour, it's me!

Audrey happens to turn around and look through her window.

100. EXT. THE SHOP. AUDREY'S P.O.V. SUNLIGHT/SUNSET.

100.

It is the last blaze of sunset. Across the street, through the shop's window, she sees the Plant ... totally alive now. Its vines writhing like a Medusa, its leaves flapping like great palmetto fans, its pod grown to mammoth proportions. It emits an unearthly green glow that spills from the shop onto the street.

AUDREY (V.O.)  
Oh my God!

101. INT. AUDREY'S APARTMENT. SUNSET.

101.

Audrey is not there. All we see is the receiver dangling toward the floor. We hear an O.S. DOOR SLAM and the SOUND OF FEET RUNNING.

102.     INT. THE SHOP. SUNSET.

102.

The vine replaces the receiver as another vine pulls down the little coin return slow. No nickel. It BANGS on the side of the phone. Still no luck. What the hell.

Audrey has just opened the front door and she stands and stares in amazement.

AUDREY  
(under her breath)  
I don't believe it.

AUDREY TWO  
Believe it, baby. It talks.

AUDREY  
Am I dreaming this?

AUDREY TWO  
No, and you ain't in Kansas,  
neither.

(beat)  
I need me some water in the worst  
way. Look at my branch, I'm drying  
up. I'm a goner, honey!  
(sung)  
Come on and give me a drink.

AUDREY  
(spoken)  
I don't know if I should.

AUDREY TWO  
(sung)  
Hey little lady, be nice.

AUDREY  
(spoken)  
Do you talk to Seymour like this?

AUDREY TWO  
(spoken)  
Sure dol  
(sung)  
I'll drink it straight!

AUDREY  
(spoken)  
Your leaves are dry, poor thing.

AUDREY TWO  
(sung)  
Don't need no glass and no ice!

Continued:

102. CONTINUED (1)

102.

She moves into the shop, cowering along the wall.

AUDREY  
(spoken)  
I'll ... I'll get the can.

AUDREY TWO  
(sung)  
Don't need no twist of lime!

She takes the watering can from a shelf.

AUDREY  
(spoken)  
Here you go!

In a flash, it wraps around her like a boa constrictor.

AUDREY TWO  
(spoken)  
And now it's Suppertime!

Audrey screams and struggles. The tendril starts pulling her toward the gaping pod.

Audrey fights for all she's worth, but the vines ensnare and attack her from all sides. She's being pulled inexorably toward the pod.

AUDREY TWO (Cont)  
Relax, doll and it'll be easier.  
Come join your dentist friend and  
Mushnik ...

Audrey screams.

AUDREY TWO (Cont)  
They're right inside!

And with one great heave, the vines pull her into the pod itself. The jaws clamp down. She screams again.

The shop door flies open. Seymour rushes in and begins prying at the pod with all his might.

SEYMOUR  
Get off of her! Get off of her!

He finally succeeds in getting the pod open just enough to pull her out. She is alive, but just barely. Her dress is tastefully stained with just a bit of red.

Continued:

102. CONTINUED (2)

102.

He drags her out of the shop, kicking the fighting vines and branches out of his way as he goes, until he gets her beyond their reach and through the door.

103. EXT. BACK ALLEYWAY OF SHOP. NIGHT.

103.

It is night now. The golden glow of a street lamp floods lyrically down on them, as Seymour lowers the dying Audrey to the moonlit pavement, and cradles her in his arms.

MUSIC COMES IN SOFTLY UNDER.

SEYMOUR

Don't die, Audrey. Please, please don't die.

AUDREY

(innocently, weakly)

You know, the plant just said the strangest thing just now ... It said that Orin and Mr. Mushnik were already inside.

SEYMOUR

(the ultimate confession)

It's true. I did it. I fed them to it.

AUDREY

(sweetly)

And that's what made it so big and strong and you so famous?

SEYMOUR

(he hates himself)

I've done terrible things, but not to you, never to you.

AUDREY

But ...

(an idea dawns)

I want you to, Seymour.

SEYMOUR

What?

Continued:

103. CONTINUED (1)

103.

AUDREY

(tenderly)

When I die, which should be very  
shortly, give me to the plant so it  
can live to bring you all the  
wonderful things you deserve.

SEYMOUR

You don't know what you're saying

--

Audrey is transfigured, she's Joan of Arc, Little  
Eva, Melanie Wilkes -- going out in a blaze of  
angelic selflessness.

AUDREY

But I do. It's the one gift I can  
give you. And if I'm in the plant,  
then I'm part of the plant. So, in  
a way ... we'll always be ...  
together.

(sung quietly, with her  
dying breaths)

You'll wash my tender leaves  
You'll smell my sweet perfume  
You'll water me and care for me  
You'll see me bud and bloom.  
I'm feeling strangely happy now,  
Contented and serene.  
Oh, don't you see ...  
Finally I'll be ...  
Somewhere that's ...

(she reaches toward  
the vision)

Green!

And she collapses. There, in the moonlight, under  
a street lamp, she dies in his arms.

MUSIC: "The Death of Audrey," a chorale with  
angelic voices and string orchestra, underscores as  
Seymour lifts his love from the ground.

Behind him, the shop's back doors are ceremoniously  
opened by two vines.

The pod emits beams of light now, plunging Seymour  
and his dead love into dramatic silhouette. He  
carries her slowly toward the source of light.

104. INT. THE SHOP. NIGHT.

104.

The mood is one of Wagnerian splendor. It's Gotterdammerung, as Seymour ritualistically fulfills Audrey's dying wish and places her gently, tenderly, into the light-filled pod.

He kneels, tears streaming down his cheeks, to see the act to completion.

Audrey slowly begins to slip further and further away from us, into the light beaming from the Plant's "throat."

At last, she's gone.

105. EXT. SKID ROW. NIGHT.

105.

Seymour rises, destroyed, and runs from the shop -- out on to the street. A car almost runs him over as horns honk.

Seymour finds the first fire escape he can and climbs it.

106. EXT. ROOFTOP. NIGHT.

106.

MUSIC: the last notes of the "Death of Audrey" chorale trail off, giving way to TRAFFIC SOUNDS, as Seymour reaches the top of the building, stumbles to the edge, and looks down.

107. ANGLE. THE STREET. SEYMOUR'S P.O.V. NIGHT.

107.

It spins below him of course.

108. EXT. ROOFTOP. NIGHT.

108.

Seymour takes a deep breath and prepares to jump ... When he hears a VOICE that stops him.

VOICE (O.C.)

Mr. Krelborn ... Mr. Krelborn ...

Seymour turns to see --

PATRICK MARTIN, a midwestern businessman in a green suit. We will never know how he got there.

MARTIN

Patrick Martin. International  
Licensing and Marketing. I wanna  
show you something.

Continued:

108. CONTINUED (1)

108.

Seymour turns away and prepares once more to jump.

SEYMOUR

I'm not interested.

MARTIN

Aah, but you will be. Look ...

As Martin speaks he carefully takes something out of his briefcase.

MARTIN

... I took the liberty of taking a cutting from that amazing plant of yours and look what grew in just a couple of days ...

Martin has taken out a tiny AUDREY TWO ... about a few inches tall but looking exactly like the real Audrey Two. It sits in a delightful, well designed container on which are written the words: "Audrey Two".

Seymour, surprised and uncomprehending, just stares at it.

MARTIN

The design boys make the little pot. Cute, huh? Get the idea? My firm is willing to pay you a reasonable amount to take leaf cuttings ... develop little Audrey Twos ... and sell them to florist shops -- supermarkets across the nation. Why pretty soon every household in America could have one.

These last words echo in Seymour's confused and frazzled mind.

ECHO

Have one ... have one ... have one  
... have one ...

Seymour shakes his head to banish the echo. Something begins to dawn on him.

MARTIN

Imagine it boy. We'll make a fortune! Audrey Twos everywhere!

Continued:

108. CONTINUED (2)

108.

ECHO

Everywhere ... everywhere ...  
everywhere ... everywhere ...

MARTIN

This thing could be bigger than  
Hula Hoops!

ECHO

Hula Hoops ... Hula Hoops ... Hula  
Hoops ...

MARTIN

What'ya say Mr. Krelborn?

Martin is giving his best salesman's smile, his eyes fixed on Seymour, waiting for an answer. Seymour looks at the tiny plant as, unseen by Martin, it subtly turns and open its tiny mouth at Seymour in an almost malicious, silent smile.

Seymour is suddenly possessed of complete understanding. His face becomes a mask of rage and resolve. Without another word he races down the fire escape.

MARTIN

(shouting)

Mr. Krelborn! Mr. Krelborn! Hey!  
We don't have to deal with you, you  
know! A goddamned vegetable's  
public domain! You ask our  
lawyers!

109. DELETED

109.

110. INT. THE SHOP. NIGHT.

110.

Seymour bursts through the door and faces the Plant, which is even bigger, stronger, and healthier now. It dwarfs him completely.

SEYMOUR

Every household in America! That's  
what you had in mind all along  
isn't it?

AUDREY TWO

(its voice now an  
unearthly rumble)

No shit, Sherlock.

Continued:

110. CONTINUED (1)

110.

SEYMOUR

We're not talking about one hungry  
Plant here! We're talking about  
... World conquest!

AUDREY TWO

You got it!

SEYMOUR

Over my dead body!

The Plant, laughing, draws itself up to its full height and begins to sing some old-fashioned Rock and Roll.

Seymour takes a step towards the counter. A vine stops him and other vines push him back as Audrey Two sings:

AUDREY TWO

Better wait a minute  
Better hold the phone  
Better mind your manners  
Better change your tone

Don'tcha threaten me, son  
Ya' gotta lotta gall  
We're gonna do things my way  
Or we won't do things at all

The Plant pushes Seymour to the floor and, during this instrumental, Seymour sees the Plant's roots break through it's terra cotta pot until the pot explodes sending debris flying past Seymour. As the Plant sings the following lyrics, Seymour goes to the counter, takes out a gun, steps back in front of the plant, and readies himself to shoot.

AUDREY TWO

You don't know what you messin'  
with  
You got no idea  
You don't know what you lookin' at  
When you're lookin' here.

You don't know what you up against  
No, no way no how  
You don't know what you messin'  
with  
But I'm gonna tell you now.

Seymour is just about to shoot when he sees four small pods open and sing.

Continued:

110. CONTINUED (2)

110.

FOUR PODS

Ahhh, ahhh, ahhh, ahhh, ahhh.

Seymour has never seen these pods before. He is too surprised to fire.

AUDREY TWO

Get this straight  
I'm just a Mean Green Mother from  
Outer Space  
And I'm bad.

FOUR PODS

Mean! Green! Bad!

During the following the pods "oooh" as Seymour just looks on in shock.

AUDREY TWO

I'm just a Mean Green Mother from  
Outer Space  
And it looks like you been had  
I'm just a Mean Green Mother from  
Outer Space  
So get off my back and get out my  
face  
'Cause I'm ...

AUDREY TWO &amp; PODS

Mean and Green

AUDREY TWO

And I am bad

During this INSTRUMENTAL Seymour fires. The bullets bounce off the Plant and ricochet, breaking a vase, a mirror, denting a fire extinguisher. The Plant is of course unharmed. Then a vine grabs the gun, spins it, and during the following lyrics, shoots back at Seymour.

AUDREY TWO

Wanna save you skin boy?  
Ya wanna save your hide?  
Ya wanna see tomorrow?  
Ya better step aside

Seymour runs to the storage room as bullets fly. He opens the door and hides in the corner as bullets break the glass.

Continued:

110. CONTINUED (3)

110.

AUDREY TWO

Better take a tip, boy  
 Want some good advice?  
 Ya better take it easy  
 'Cause you walkin' on thin ice

The cash register comes flying through the storeroom windows and smashes onto the floor. Vines come through the jagged opening and try to get Seymour.

Seymour grabs some large garden shears and cuts off a tentacle. Immediately the Plant regenerates a new one from the wound of the old tentacle. Seymour is stunned. He realizes that the Plant is indestructable.

AUDREY TWO

You don't know what you dealin'  
 with  
 No you never did  
 You don't know what you're lookin'  
 at  
 But that's tough titty kid

The Plant sticks its head through the opening as Seymour grabs a pick axe and tries to escape. He edges his way to the front door but the Plant's vines slam the door, causing its glass to break, and several vines block Seymour's exit.

AUDREY TWO

The lion don't sleep tonight  
 And if you pull his tail, he roars  
 You say that ain't fair? You say  
 that ain't nice?  
 You know what I say? Up yours!

EIGHT PODS

Ahhh, ahhh, ahhh, ahhh, ahhh.

Seymour raises the pick axe to defend himself. The Plant's vines grab the pick axe and lift it up, as two other vines grab Seymour's trousers and pull them down. Seymour, with his pants around his knees, crawls toward the counter as the pods nip at him.

AUDREY TWO

Watch me now:  
 I'm just a Mean Green Mother from  
 Outer Space  
 And I'm bad

Continued:

110. CONTINUED (4)

110.

PODS

Mean! Green! Bad!

AUDREY TWO

I'm just a Mean Green Mother a real  
disgrace  
And you got me fightin' mad

The Plant heaves the pick axe through the shop's  
main window. We see two Bums outside the shop  
watching as the window is smashed. Seymour now has  
his pants buckled and is hiding behind the counter  
as pods torment him and sing "ooohs" with the  
following:

AUDREY TWO

I'm just a Mean Green Mother from  
Outer Space  
Gonna trash your ass  
Gonna rock this place  
'Cause I'm ...

AUDREY TWO &amp; PODS

Mean and Green

The Plant smashes the counter in half. Seymour  
tries to escape but, every time he moves, vines  
shoot out blocking his way and barely missing him.  
The vines break through the walls and ceiling  
hitting electrical lines and causing sparks as  
Seymour tries to get away.

AUDREY TWO

Don'tcha talk to me 'bout that Old  
King Kong  
You think he's the worst?  
Well you thinkin' wrong  
Don't talk to me 'bout Frankenstein  
He got a temper? Ha! He ain't got  
mine

Y'know I don't come from no black  
lagoon  
I'm past the stars and beyond the  
moon  
You can keep the thing  
Keep the it  
Keep the creature  
They don't mean shit

(MORE)

Continued:

110. CONTINUED (5)

110.

AUDREY TWO (Cont)

I got garden style major moves  
 I got the stuff and I think that  
 proves  
 Ya better move it out!  
 Nature calls  
 You got the point?  
 Gonna bust yo' balls.

FIFTEEN PODS

Aaahhh, ahhhh, ahhhh, ahhhh

During the following the vines truly attack the shop. They punch through the floor, ceiling and walls and criss-cross the shop's interior creating a giant cobweb of vines trapping Seymour.

AUDREY TWO

Here it comes  
 I'm just a Mean Green Mother from  
 Outer Space  
 And I'm bad

PODS

Mean! Green! Bad!

AUDREY TWO

I'm just a Mean Green Mother, a  
 real hard case  
 You in deep-dish trouble dad.

From here on in its continuous destruction as the Plant pulls down, rips up, breaks through, smashes and destroys everything in the shop. The pods "oooh" as the Plant sings:

AUDREY TWO

I'm just a Mean Green Mother from  
 Outer Space  
 So just give it up  
 It's all over ace  
 'Cause I'm ...

PODS &amp; AUDREY TWO

Mean and Green

PODS

Mean Green Mother from outer space.

AUDREY TWO

Mean and Green

PODS

Mean Green Mother from outer space

Continued:

110. CONTINUED (6)

110.

AUDREY TWO

Mean and Green

And I ... Am ...

Baaaad!

The shop looks as if it had just survived the blitzkreig. The walls are partially demolished, chunks of ceiling have caved in. The Plant, however, is dusty but unscathed.

Seymour, wounded, filthy, and exhausted, but alive, struggles up. He stands and surveys the devastation. Suddenly the Plant's vines thrust themselves out to Seymour ensnaring him from head to foot. As the Plant and the pods are laughing maniacally Seymour is lifted into the air. Seymour wasn't expecting this. He is about six feet off the ground and the Plant's vines have turned him completely horizontal. His face is inches away from the pod's huge laughing mouth as wind ripples through Seymour's hair. Seymour is screaming and, as Plant and Pod's cacophonous laughter is heard, the Plant shoves Seymour into its mouth as if it's eating a foot-long hot dog.

MUSIC SWELLS.

Seymour screams.

Seymour is no more.

The Bums outside cackle and move away as the Plant spits out Seymour's glasses and cap onto the floor. We hear Audrey Two's triumphant laughter as we

CUT TO:

111. LIMBO. AMERICAN FLAG.

111.

MUSIC: A tense rhythm begins which grows into grand, magisterial music ... the intro to "Subsequent to the Events".

A huge American flag fills the frame. It is heavily back-lit making it seem luminescent. It dwarfs Crystal, Ronette and Chiffon who are posed in silhouette in front of the flag. The Girls ceremoniously begin walking to CAMERA and as they get closer and closer Crystal sings with Gospel fervor ...

Continued:

111. CONTINUED (1)

111.

## CRYSTAL

Subsequent to the events  
 You have just witnessed  
 Similar events in cities  
 Across America ...

Events which bore a striking  
 Resemblance  
 To the ones you have just seen  
 Began occurring!

112. INT. GARDEN SHOP. DAY.

112.

An ECU of the words "Audrey  
 Two's" fills the screen.  
 CAMERA pulls back to see  
 that these words are part  
 of a sign: "Yes! We have  
 Audrey Two's on sale here."  
 CAMERA TRUCKS by a very  
 long line of beaming  
 customers wating at the  
 check-out counter each  
 holding one or more Audrey  
 Two's. (Exactly the same  
 tiny Audrey Two's that  
 Patrick Martin had on the  
 rooftop.) In the back-  
 ground store clerks are  
 holding back a throng of  
 customers who are all  
 behind a barricade. The  
 frenzied customers are  
 waving money and shouting  
 ... trying to purchase  
 those delightful Audrey  
 Two's in their cleverly  
 designed little containers.

All of a sudden the mass of  
 customers breaks through  
 the barricade. It's a  
 stampede. They scramble  
 forward knocking down store  
 shelving and each other in  
 order to get to the last,  
 remaining, beckoning Audrey  
 Two's.

## GIRLS (V.O.)

(singing)

Subsequent to the  
 events

You have just  
 witnessed

Unsuspecting jerks  
 from

Maine to California

Made the acquaintance

Of a new breed of  
 flytrap

And got sweet-talked

Into feeding it

Blood!

Thus the plants

Worked their terrible  
 will

Finding jerks

Who would feed

Them their fill ...

113. DELETED

113.

114. EXT./INT. HOUSE. NIGHT.

CAMERA pushes through a window and into the bedroom of a suburban home. A middle aged couple are lying in bed. All we see are their feet in the foreground. Between the feet we see the TV on which is the Tonight Show starring Jack Paar (or a very young Johnny Carson.) A news bulletin comes on. A newscaster appears and in back of him flashes the word "Cleveland".

Then we see a live, on the spot REPORTER in front of a Cleveland building being destroyed by a ten foot Audrey Two. People are screaming and running away. The destruction continues as the reporter is dragged off by a tentacle. Then ... (in the bedroom still) ... the three Girls pop up in the television and sing: "And where you live!" A thick vine suddenly comes smashing down on the TV exploding it to smithereens.

Two or three other vines smash through the walls as even more vines lash out and wrap around the legs of the people in bed and drag them away screaming as plaster falls around them.

115. INT. DISCO. NIGHT.

An early 1960's Disco. Couples are dancing and bathed in moving colored lights. CAMERA PANS over to the bar. Shimmering back-lit glasses and bottles line the back wall

114.

GIRLS (V.O.)  
(singing)

And the plants

Proceeded to grow

And grow

And began

What they came here

To do

Which was essentially  
to ...

Eat Cleveland!

And Desmoines!

And Peoria!

And New York!

AND WHERE YOU LIVE!

They may offer you  
fortune and fame

Love and money and  
instant acclaim

But whatever they  
offer you ...

Don't feed the  
plants!

115.

GIRLS (V.O.)  
(singing)

They may offer you

Lots of cheap thrills

(MORE)

Continued:

115. CONTINUED (1)

115.

as people and waiters shout their orders. The busy BARTENDER pulls down a lever to serve some draught beer ... except he sees that it's not a lever but a thick, green vine. We hear a low rumble and the floor starts to shake. The Bartender turns to see a huge Audrey Two exploding through the wall smashing the bar and destroying the glittering glasses and bottles as people run screaming.

GIRLS (Cont)  
 Dates and Discos  
 In Beverly Hills  
 But whatever they  
 offer you  
 Don't feed the  
 plants!

116. EXT. NEW YORK. NIGHT.

116.

MEDIUM SHOT of the face of the Statue of Liberty as we see green tentacles oozing from the inside of her crown and covering her eyes like Medusa's snakes. A helicopter hovers overhead with its searchlights trained on Audrey Two. On the ground police and soldiers fire up at the marauding plant.

GIRLS (V.O.)  
 (singing)  
 Look out!  
 Here comes Audrey  
 Two!  
 Look out!

The soldiers and police look to their left and see a second Audrey Two ...

SECOND AUDREY TWO  
 (singing)  
 Here I come for you.

The soldiers and police look to their right and see a third Audrey Two ...

THIRD AUDREY TWO  
 (singing)  
 Here I come for ...

The soldiers and police look behind them and up looms a fourth Audrey Two.

FOURTH AUDREY TWO  
 (singing)  
 Here I come for ...

Continued:

116. CONTINUED (1)

116.

The soldiers and police whirl and shoot in all directions their firepower tearing up the night sky as, OFF-CAMERA we hear ...

ALL FOUR AUDREY TWO'S (O.C.)  
(singing)

Here I come for  
You!

117. EXT. NEW JERSEY. NIGHT. THUNDER AND LIGHTNING.

117.

In the background Manhattan is in flames with several Audrey Two's on top of the burning buildings in the distance. In mid-foreground we see a huge Audrey Two climbing a partially destroyed building. In the foreground people are screaming and running to CAMERA past overturned and burning cars. A man's terror-stricken face enters and fills the screen as he sees ...

118. EXT. NEW JERSEY. NIGHT.

118.

... emerging from behind a building, another, even larger, gigantic Audrey Two. It is a mind-boggling mass of leaves, vines, tendrils and roots, all lumbering towards the fleeing crowd. Police search-lights criss-cross over the plant's vast bulk as its tentacles lash out at everything in sight.

119. EXT. NEW JERSEY. NIGHT.

119.

EXTREME LOW-ANGLE SHOT of hundreds of feet running  
CAMERA left to right.

120. EXT. NEW JERSEY. NIGHT.

120.

EXTREME LOW-ANGLE SHOT of hundreds of feet running  
CAMERA right to left.

121. EXT. NEW JERSEY. NIGHT.

121.

EXTREME LOW-ANGLE SHOT of hundreds of feet running  
to CAMERA.

122. EXT. NEW JERSEY. NIGHT.

122.

EXTREME LOW-ANGLE SHOT of hundreds of feet running  
away from CAMERA.

123. EXT. NEW JERSEY. NIGHT.

123.

A dog and cat calmly lie under a parked car watching the silhouettes of people's legs racing by.

124. EXT. NEW JERSEY. NIGHT.

124.

From high above we are looking from the Plant's P.O.V. In foreground are the Plant's tentacles swaying while way down below we see people running and screaming as the searchlights pass over the darkened, frantic crowd.

125. EXT. NEW JERSEY. NIGHT.

125.

Soldiers are putting their cannons into positions as police are firing from behind their parked patrol car. Suddenly vast tentacles wrap themselves around the car, lift it and heave it into the air ...

126. EXT. NEW JERSEY. NIGHT.

126.

We see a billboard advertising "No-Grow Weed Killer". A searchlight passes over the billboard immediately followed by the tossed police car as it sails through the air and crashes through the billboard.

All the previous action has taken place while a chorus has been singing the following:

CHROUS (V.O.)  
(singing)

Hold your hat and hang onto your  
soul!

Something's comin' to eat the world  
whole!

If we fight it we've still got a  
chance!

But whatever they offer you!

Though they're sloppin' the trough  
for you!

Please whatever they offer you,

Don't feed the Plants!

Don't feed the  
Pla-ah-ants!

127. EXT. NEW JERSEY. NIGHT.

127.

As the last of the above lyrics are being sung, debris from falling buildings showers down on police and soldiers who are firing at the approaching Plant. Fallen power lines crackle and spark and cars and buildings burn out of control. What once used to be a city is now burning rubble. It is the end of civilization as we know it. People run screaming past CAMERA as the gigantic Audrey Two is almost upon them and us. It advances menacingly, inexorably to CAMERA and, opening its wide, cavernous maw, it seems to swallow the CAMERA as it completely blacks out the screen. We are left with the horrible sounds of cataclysmic destruction.

FADE UP: "THE END" - - FOLLOWED BY -- "?!?!?"

MUSIC

CREDITS ROLL

(After the last credit ... in black ... as people are reaching for their car keys and filing out of the theatre ... a very large, low, rumbling laugh ...)

AUDREY TWO (V.O.)  
(in black)

Hahahahahahahahahahahahahahaha!!!